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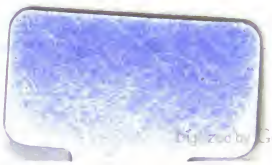
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INTRODUCTION TO CHESS.

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A

POPULAR INTRODUCTION

TO THE

STUDY AND PRACTICE

OF

CHESS.

FORMING A

COMPENDIUM OF THE SCIENCE OF THE GAME.

BY AN AMATEUR.

LONDON:
CHARLES J. SKEET, 21, KING WILLIAM STREET,
CHARING CROSS.

1851.

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LONDON:
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TO H. S. FOSTER, ESQUIRE,

OF CAMBRIDGE,

AS A SMALL TOKEN OF VERY HIGH ESTEEM,

This Volume

IS DEDICATED

BY

THE AUTHOR.

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INTRODUCTION TO CHESS.

CHAPTER I.

PREFACE AND INTRODUCTION.

ALTHOUGH, during the last few years, the lovers of Chess have been put in possession of several excellent treatises on their favourite game, some elementary, and others elaborately copious, the author of the present work is not without good hopes of its success. The great and increasing popularity of Chess fully accounts for the pains-taken completeness and systematic science displayed in the Chess works recently given to the public. And for the same cause, admirable as some of the works in question are, the author believes that room still exists for more labourers in the field of Caissa.

The plan adopted in the present work is somewhat different from that of any previous treatise on the same subject, and, it is hoped, not without some merit to recommend it. It is here intended, in the first place, not so much to teach Chess, as to teach *how to learn* it.

After treating pretty largely of the study, or acquisition, and practice of the game, we have devoted a chapter of some length to a brief examination of each and all of the "Openings." The analyses here cited have been compiled from the best authorities, and though necessarily short, it has been our endeavour to comprise in this chapter all the *chief features* of every *debut*. Although, in the analysis of the openings of games, it is not possible for an author now to claim much originality, we have not hesitated to differ candidly on some minor points, from the received opinions of the authorities;

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as, for instance, in what we have said concerning the Philidorian defence to the King's Knight's opening, the game of the "Two King's Knight's," or "Petroff defence," and some few other branches of attack and defence. We have also introduced a few new moves, or lines of attack, not unimportant, we think, as in the Knight's defence to the King's Bishop's Game, the Bishop's Gambit, &c.

We have not the vanity to suppose that all Chess-players will agree with us on each point, but have, nevertheless, not advanced anything unconsidered.

We have striven to render the chapter on the Openings as useful and complete as possible, without making it too cumbersome and repulsive to young players. The tyro may here learn the correct model attacks and defences, with their most useful variations, and the older player may entirely refresh his memory.

Proceeding from the Openings, our fourth chapter is devoted to the "principles of Chess play." This illustration of the tactics of the game will be very useful, probably, to players not far advanced, and has been derived from the chapter by Jaenisch, introductory to his magnificent treatise, remodelled and rendered more complete. In the next division of our work, Chapter V., young players are presented with a series of short, striking, model games. These have been selected from the best sources, which we shall mention presently, and have been chosen for their peculiarly impressive features, their lively brilliance, and instructive positions. They are almost all *short* contests, in order to prove less tedious, and more attractive and impressive to young players. The first part of this chapter of diamond games, consists of battles fought on even terms, and Part II. comprises contests "at odds"—from the advantage of "Pawn and Move" up to that of "the Queen."

In Part I. of this chapter the student will find all the best of Greco's spirited *parties*.

These celebrated games, and the distinguished names of the players of most of the others, are guarantees for a series through which the young Chess student cannot pass without very great pleasure, and equal instruction.

As a sequel to the collection of model games, we have gathered together, from every available source, a course of closing positions,

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End-games, or "Critical situations," as they are often called. These positions have all occurred in playing, and are therefore perfectly natural, and form a succession of lessons of the most delightful and improving kind. The finishing of a game skilfully is exceedingly difficult, and it is here that the young player is most apt to fall into error.

Our series of sixty actual problems, selected with much care and trouble, will form a very valuable guide, replete with instruction of a sort the most useful and important in play.

We have no remark to make concerning our last chapter, or Appendix, upon a suggested improvement or condensation in the system of Chess notation in use amongst us. Our readers will judge for themselves whether the alterations proposed would not render the English notation more distinct, ready, and advantageous for the recording, as well as the playing over of games and positions.

Having spoken thus much of the contents of a volume which has been to us a source of equal labour and pleasure, it now becomes a not unpleasing duty to make public acknowledgment of our obligations to those authors and works to whom we owe whatever is excellent in this volume.

To the editor of the "Chess Player's Chronicle," in the first place, we have to return the sincerest thanks, for the leave, so obligingly granted, to avail ourselves freely of the contents of that invaluable repertory. To the unrivalled analysis of Jaenisch we are very greatly indebted: and must also return due tribute to the deservedly standard works of Mr. Walker, to the "Chess Player's Handbook," to the German "Handbuch," and several other modern Chess works.

It were unworthy, too, not to make grateful mention of the older Chess philosophers, to whom all the present *savans* in the game owe so much—Salvio, Lopez, Greco, and others of the illustrious by-gone.

In concluding, we will just remark that this manual is designed, not so much for very beginners, as for those amateurs who have acquired some knowledge of the game, and are desirous to increase their skill—players who are aspiring to overcome the odds of a Rook or Knight. Finally, shall we not congratulate the lovers of Chess upon the progress made of late by their favorite game, both in its practice and its literature? Lopez, Salvio, Lolli, Ponziani, along

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with Del Rio, Greco, Philidor, and Sarrat, are now the ancient authors, the classics of olden time.

Modern Chess science stands before us in the treatises and analyses of Jaenisch, Heydebrant, Bilguer, Staunton, Petroff, Walker, Lewis, Horwitz, Kieseritskij, Kling, Kuiper, Waller, and other masters, whose contributions to Chess art are of acknowledged sterling value. The public demand for novelties in the matchless recreation is continually supplied by popular journals and magazines, devoted exclusively to its advancement.

The volumes of the "Chess Player's Chronicle," eleven in number, begin to assume a stately appearance on our shelves. These volumes must in future times form the back-bone of the Chess reputation of the present age; for it is, after all, by the actually contested games of their first masters, that the skill of any community of Chess-players is alone to be estimated.

Let us not omit to mention with the highest praise, the brilliant and amusing volume lately published by Mr. G. Walker, "Chess and Chess-Players." What a sparkling and graphic series of Chess descriptions, and capital Chess tales and romances we have here! No little of the present "light and lustre of Chess" is Mr. Walker's own—all of its romance. And what a magnificent scheme is the intended Chess Tournament of All Nations, to take place in our metropolis, in 1851. Nor can there be any doubt that this grand object will be carried out with the same spirit in which it has been conceived.

All the days of chivalry can boast of no tournay so illustrious, so interesting as that of the assemblage now in prospect.

To indulge in any expatiation on the coming treat were useless. Suffice it to say, that the most ardent and brilliant hopes of Chess-players seem likely to be realised on the occasion of this august congress. What admirer of the noble game will not rejoice in the idea that every player in the whole world may, through the medium of the public journals, of the "Shachzeitung," "La Regence," and the "Chess Player's Chronicle," participate in the enjoyment of this grand Chess fete

LONDON, March, 1851.

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TABLE OF ABBREVIATIONS.

In Chapter III. and elsewhere, we have adopted that arrangement of the moves used by Mr. Walker, in his "Jaenisch," viz., the placing of the moves over and under horizontal lines, as more convenient than the columnar arrangement, and needing no distinction of colour.

CONTRACTIONS.

K	stand for	King and King's.
Q	. .	Queen, and Queen's.
B	. .	Bishop and Bishop's.
R	. .	Rook and Rook's.
Kt.	. .	Knight and Knight's,
P	. .	Pawn and Pawn's.
Ch.	. .	Check.
Dis.	. .	discovering.
M, m.	. .	Mate.
Sq.	. .	Square.
X	. .	Takes, or taking.

The words "to" and "square" are often omitted, as unnecessary, thus, "K Q." means "King to Queen's square," "R R." "Rook to Rook's square," &c. Any other contractions made use of in the course of the book will not fail to be easily understood at sight.

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DIAGRAM

ILLUSTRATING THE CHESS-BOARD NOTATION.

Black.

Q. R. 8								8.
	Q Kt. 7							7.
		Q. B. 6.						6.
			Q. 5.					5.
				K. 4.				4.
					K. B. 3.			3.
						K. K'. 2.		2.
Q. R.	Q. Kt.	Q. B.	Q.	K.	K. B.	K. Kt.	K. R.	1.

White.

From this diagram the beginner will perceive that each row of squares on the board is supposed to belong to the piece st nding on the lowest square of that row. The squares are numbered from White to Black, and from Black to White, from 1 upwards to 8. The squares letter d in the above diagram are all named as belonging to White. White's K. R. square, of course, is Black's K. R. 8th; White's K. Kt. 2nd is Black's K. Kt. 7th; Whi e's K. B. 3rd is Bl ck's K. B. 6th; White's K. 4th is Black's K. fifth; White's Q. 5th is Black's Q. 4'h; White's Q. B. 6th is Black's Q. B. 3rd; White's Q. Kt. 7th is Black's Q. Kt. 2nd; and White's Q. R. 8th is Black's Q. R.; and the same with respect to every line of squares. In printed problems, &c., the White are always supposed to occupy the lower half of the board. In placing the board for play, you must always have a white corner square to your right hand.

Note.

In the course of the following chapters, we often refer the student to "The Chess-Player's Handbook," to Jaenisch's work, and to other treatises. The student will easily understand that, although the volume now before him has been rendered as valuable and as useful as possible, it is not of a size nor character to enable him to dispense with all other works on Chess, if he purpose becoming really a proficient in the game. No single treatise can be so complete.

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CHAPTER II.

ON THE STUDY AND PRACTICE OF CHESS.

To draw out a complete course, or good method of Chess study, for the general use of young players, we have found to be no very easy task. Hitherto, none of our Chess authors have attempted anything of the sort. And yet, on beginning to attack those formidable masses of Chess Mathematics—the book analyses —some guide, or plan of study, is, of all things, that of which the learner most feels the want. We know from experience what it is thus to long for some guide-posts through the labyrinths of the "Openings" and "Endings of games."

A feeling of the same sort is often experienced by players a little farther advanced too—a want, as of a *viva voce* instructor, to whom the tangled ground is all familiar. We shall endeavour, in some measure, to supply this desideratum. The tyro, possessed of some one or other of the best popular modern treatises on Chess, is commonly at a loss how to learn from it—where to begin—what to "get off"—how many openings to commit to memory, and which to commence with; and whether he must know all these endless "variations;" and then there is such a multitude of "ends of games," as they are called, that with one thing and another, he is staggered in the outset, and unless possessed of unusual perseverance or perspicacity, it is well if his Chess-book is not thrown aside in sheer despair. This is the common consequence (in Chess as in many other things), of not beginning in a proper manner.

The beginner ought to commence with a book written expressly for beginners, such as Mr. Staunton's recent little "Text-book;" Tomlinson's "Amusements in Chess," Mr. Lewis's "Chess for Beginners," or Kenny's "Shilling Manual of Chess."

Dipping here and there into the more elaborate treatises, the tyro sees only enough to frighten him away altogether. In Chess, it is just as in acquiring any other art. What master would provide the operas of Verdi or Bellini as practice for the young pianist learning

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his notes ? or set the juvenile limner to study Sir Joshua's Lectures on Painting? or set the beginner in physics down to Newton's *Principia?* But your beginner, like all persons unacquainted with Chess, has a vastly wrong idea of the thing to start with ; he thinks that, being a mere game, played with a few wooden men, on a small board, it must be soon and easily learned, and can hardly credit one who has really mastered the game, when he is told that there is as much or more to learn in Chess than in any other branch of mathematical science.

In acquiring any of the fine arts, the learner would, we believe, derive more real advantage from the lessons of the professor, were his master, instead of giving him studied lectures and fine-spun theories, formal plans and directions, simply to tell him exactly how he himself had attained that skill which is the object of his pupil's ambition. A particular and personal account of this sort would, probably, in nine cases out of ten, prove of more actual practical service to the tyro than anything else he could receive at the hands of his preceptor. The beginner wants not so much to *learn*, as to learn *how to learn*.

But most first-rate men have struggled on to excellence through a path of disadvantage and difficulty which they would not recommend to their successors. Though, aided by perseverance, genius will trample under foot any obstacle, the proficient, on looking back, always sees where he lost time and labour, and how much more rapidly and pleasantly he *might* have effected the same progress : he knows that a training successful in one case, may not suit in another, and so prefers to devise something better for a model than his own experience.

Of the best Chess authors and players, we know sufficient to prove at least one thing—that Chess is not to be mastered in a few lessons, any more than Rome was to be built in a day. The greater the talent for the game, the less time it will certainly take to attain to excellence in it; but rarely, indeed, if ever, has Chess been thoroughly acquired by anything else than a long apprenticeship.

If we look at the greatest Chess artists of olden time, Lopez, Leonardo, Paolo Boi, Salvio, Ponziani, Greco, and others—their lives and works, we know, witness the amount of patient study and investigation through which they advanced to finished skill.

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The young Leonardo, an Italian chess star of the sixteenth century, went to Rome during the pontificate of Gregory XIII. in order to prosecute his legal studies. Becoming, however, fascinated with our noble game, he neglected his pandects and parchments, and devoted his time to the mysteries of its chequered board—in short, instead of studying the law, he studied Chess. His talents were such, that though a mere youth, he became able to beat all the best players round, and supposed himself matchless. In the midst of his glory our hero chanced to encounter the great Spanish chess master, Ruy Lopez; and what were the young Italian's horror and distress at finding himself beaten hollow, game after game! Oh! the humiliating conviction, that his surpassing skill is all a delusion, that he is a mere learner yet.

Convinced that the game had much for him still to fathom, Leonardo set to work again, but not until after two or three years' of assiduous study was he able to take his revenge on the accomplished Spaniard.

He did, however, at length attain his object, and in the presence of King Philip II. of Spain, he had the pleasure of signally defeating his subtle old opponent, the formerly victorious Lopez.

And the same servitude of application to study and practice have Chess masters gone through ever since.

Stamma, Del Rio, Legalle, with his pupil Philidor, who learned the game very young, and shone very early, Bernard, Boncourt, Sarrratt, Fraser, La Bourdonnais, M'Donnell, with all the men of might of our own day,—Alexandre, Lewis, Staunton, Cochrane, Walker, Heidebrandt, Kieseritzkij, St. Amant, Sczen, Jaenisch, Schulten, and other men of mark too many to enumerate, whose names stand high on the scroll of Chess fame, have all worked hard for their high places.

Despite the difference between the first-rate chess genius and the more ordinary capacity, we have read of *only two* exceptions to the usual mode of chess progress. These are, first, the case of a Mr. Williams, who is mentioned by Mr. Walker as having, some thirty years back, from only knowing the moves, become, after but six months' study and practice, a really first-rate player. The other instance is the world-known French player,

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Deschappelles, who, if we are to give full credence to his own account, acquired his entire chess force in four days! We do not here intend to discuss the possibility of the attainment of first-rate skill in so short a time. M. Deschappelles, the greatest player of the last generation, asserted it as a fact, that from learning the moves, after but four sittings against Bernard (who succeeded Philidor as chess king), he attained the highest degree of chess skill, and that after that fourth day he never advanced nor receded in chess strength.

Players may fairly differ in their opinions as to the literal truth of this statement.

Mr. Walker thinks, as the assertion of a man of honour and a chess genius quite unique, we are bound to believe it.

That the chess developement or faculty of Deschappelles (as a thing *sui generis*—a phenomenon), is not to be measured by ordinary rules, there is no disputing. We refer the reader to an interesting article in *Fraser's Magazine*, of 1839, entitled "Deschappelles, the Chess King," by Mr. G. Walker; and to an account of this renowned player, given soon after his decease, in the *Chess Chronicle*, in the winter of 1848. However, a man's becoming a first-rate Chess player in four days, is a marvel else unheard of. Most players are content to do much less in more than as many years.

And now, having premised so much, in order fairly to warn the student that he is not to expect to master Chess in a few days, weeks, or months, we need not spend long in proving that if he wishes to know the game well, and really become a player, he must study it from books.

Here again we certainly have exceptions. Some few of the very best players have acquired their chess skill independent of the "books." Amongst these we find Deschappelles himself, La Bourdonnais, Boncourt, and St. Amant, who never studied from books at all, until their high standings had been already taken.

But all these artists played with those who knew and practised the book openings, so that they must have acquired the same book knowledge from *play*, a much more difficult, and slower

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method of learning the game, and one perhaps only practicable to uncommon talents.*

Not to study the books, merely because some great players have managed to do without such aid, would be simply absurd, as such players have themselves always found the heavy disadvantage of a non-acquaintance with the standing analyses. Deschappelles, Hercules as he was, found himself grievously oppressed by his opponent's superior knowledge of the book openings, when he played against Mr. Cochrane.† To the greatest genius it will prove a tedious and difficult thing to find out the correct lines of attack and defence from mere practice, or board-play. We cannot make this too plain—that necessary as practice with fine players is, the openings and endings of games are to be acquired more thoroughly and with far greater ease and rapidity by regularly studying them from the books.

And book knowledge is more necessary, so to speak, *now*, than in the time of Deschappelles and La Bourdonnais.

Within the last dozen years modern analysts have so minutely examined and tried, and so completely laid out in pen and ink all the openings, and almost their every possible variation, that even so small an error as the forgetfulness of one routine move necessary to a defence, may cause a fine player the loss of his game against an inferior hand.

The latest leading works on Chess are really magnificent—so scientific, so complete. The student of the present day has advantages and facilities for learning the game, with which those of a few years back are not to be compared, as regards both study and practice.

Clubs, good players, and good treatises, are within the reach of every one.

But, even with all these aids, there is no royal road to chess skill.

* If two players of equal aptitude were to commence chess together and play regularly, one studying from the books and the other not looking into the books, the former would soon give the latter the odds of a piece.

† Hence Deschappelles actually succeeded better against Mr. Cochrane when he gave him the "Pawn and 2."

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Much study and much practice, as well as much time, are indispensable.

Step by step, the student finds himself acquiring a knowledge of what correct play is. Let him not be in any hurry; he will soon find, from his own experience, that the acquisition cannot be made all at once.

Having made it plain to the young player, that he must "book," his next question is, how are these same books to be used? The books will teach you particularly and in detail, two things—the *openings* and the *endings* of games; that is, how to commence the attack and conduct the defence in the best manner, and how to finish the contest off, when both forces are so reduced as to render the certain result a mere matter of time.

End-games being for the most part reducible to more general rules and simple principles, the grand thing to be studied is, the analysis of the Openings. These require the chess student's chief labour, and are all-important in play. Of them we would say especially—*Nocturna versate manu, versate diurna.*—The beginner will ask how, and in what order, and from what books, he is to learn these formulæ. We will suppose him to be already acquainted with the rudiments of the art—that is, to know all the moves, powers of the pieces, to be quite familiar with the notation of the board, and with the ordinary abbreviations used in chess writing, and to have sound general ideas of play, all which he may soon have learned from such an elementary primer as we before recommended at p. 7.

When so far progressed, we are of opinion that Mr. Staunton's "Chess-Player's Handbook" is decidedly the best work the young player can possess. With this treatise, or the more elaborate "Chess Preceptor" of Jaenisch,* or Mr. Walker's "Art of Chess-play," the student may, in due course, put himself in possession of a very competent knowledge of the openings.

As soon as he is at home in preliminary matters, such as notation, &c., the student should con over the names of all the openings, playing out on the board the leading game in each, so as to catch the character of the attack and defence in each *debut*.

* The translation of the French original into English, in one beautiful 8vo., by Mr. G. Walker, is beyond all praise. See Note on p. 6.

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On the first time of going over, he will do better not to trouble himself with all the variations, but may be content with the leading features of each particular opening.

He will learn the numerous variations best by subsequent reference, as he may severally meet with them.*

In pursuing this plan, the learner will find the advantage of the arrangement adopted in Mr. Staunton's "Handbook," where under each opening, the standard or model game,† with abundant notes and explanations, is given first, as Game I, of that particular *debut*. The variations, too, being distinctly separated, and those of less consequence being in a smaller type, the student may please himself how little he troubles himself with them. An hour or two of attentive, careful, book study each day, will advance the young chess scholar much to his own pleasure and satisfaction. In gathering a knowledge of the openings, the student cannot take them in better order than as they are given and treated of in Kenny's little "Manual," or the "Handbook."

A sufficient acquaintance with the outlines of the openings to know them all by sight and name, may, with a good memory, be obtained in a few weeks or less.

Of course, to be thoroughly versed in them, and at home in their countless variations, is a very different thing, and only to be done by steady study and often repeated application.

We strongly recommend to the young player the plan of completely mastering some one attacking opening, such as the Evans' Gambit, Scotch Game, or the Bishop's Gambit—let him choose which he likes, and take that for his pet attack—let him be perfect in its analysis from the books, so as to have every move at his fingers' ends, and play it on every body: let him consult all the authorities on this chosen opening and learn what he can from each, so as to be familiar with its every phase, and able to assault and defend correctly, at every error or attack on the part of an opponent. And let him pore over the printed games of skilful masters at this opening, so as to see how its further stages should be conducted.

* In play, that is, with his different opponents, or in playing over printed games.

† The model game. That is, wherein the best moves are made on both sides. The strongest attack and correct defence.

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Not a few of the ablest players have shown special partiality for, and ability in, some particular opening. What a world of pains M'Donnell bestowed upon his favorite "Bishop's Gambit!" What surpassing skill in the "Close game" is exhibited in the play of La Bourdonnais, and in that of Mr. Staunton against St. Amant! What beautiful specimens of the spirited "Scotch attack" are among the recorded games of Mr. Horwitz!

This plan, of assiduously mastering one attacking opening, will tend greatly to get the young player on.

We do not, however, advise him to be by any means exclusive; he will continually encounter different openings in play, and for them he should make reference, as he finds himself at fault, to his treatise, and learn what is to be done on each side.

It will be of great advantage to the young student to possess more than one of the best Chess works, because one or another may contain openings and variations not touched on in the rest; and we know what a satisfaction it is to the tyro to find in his book an analysis of the very move, or moves, which have puzzled and bothered him when met with over the board.

For this we highly recommend the "Chess Preceptor" of Jaenisch.*

Such amateurs as can avail themselves of this work will find it invaluable. Jaenisch has analyzed almost every possible opening; he seems to leave no train of play unnoticed; he exhausts his subject. For every variety of irregular opening there is no work like that of Jaenisch. Its comprehensive table of contents, its philosophical introduction, its clear scientific arrangement, its unrivalled scope and research, all united with an admirable correctness, render the "Chess Preceptor" the most valuable work on the openings which has yet appeared.

We commend this treatise to the student, not like the "Handbook," for daily study, but as a work of reference. When desirous of all the minor details of an opening, or of the result of moves not given elsewhere, let the young player consult this excellent repertory.

There are other Chess volumes, too, of whose value we can speak

* Jaenisch's "Chess Preceptor." Translated by G. Walker. 1 vol. 8vo. Longmans, London.

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from experience. The German "Handbuch des Schachspiels," of Bilguer and Der Laza, is a large work, containing much original matter, and copious both on the openings and endings of games; comprising, too, some interesting introductory matter. But the (to us) uncouth German notation, and the want of a translation, render this treatise, which is quite modern, and second only to that of Jaenisch, less available, and less known to Chess students, than it ought to be.

The last edition of Mr. Walker's treatise, entitled, the "Art of Chess Play," has particular merit of which we shall have to speak presently. The advanced student may add to his knowledge of the openings also from Mr. Lewis's last treatise.*

The works of the old masters will prove of little or no use to a young student.

With Damiano, Lopez, Salvio, Lolli, Ponziani, Del Rio, Philidor, Sarratt, &c., he need not trouble himself, the cream of those writers being all contained in the more recent compilations.† When farther advanced, however, if the works of the old Chess artists named should fall in his way, the student may learn thence many beautiful models of play. In Sarratt's translation of Damiano, Lopez, and Salvio, for instance (shockingly as these three writers are curtailed and mutilated in this volume), he will find several very skilful and improving games. From Philidor's Analysis of Chess, too, there is a great deal to be learned, especially of the play of the Pawns.

So much for works on the openings—and while getting on with these, after the manner we have suggested, the young student should not neglect to play over published games, such as are given in some

* It may seem to some strange that we have not made more recommendation of Mr. Lewis's works. But the reason is, that notwsthstanding the great instructiveness and ability of much of the play contained in them, we do not like the works in question for young students. The system of dividing analyses into "Attack" and "Defence," is bad, and calculated to mislead and mystify the tyro; who is sure to be troubled also when he encounters a super-abundance of tortuous "Variations."

† Of course we do not mean to undervalue the Chess savans of by-gone days; those alone who have dived into their pages know how much the Chess authors of the present day are indebted to them. But the old Chess authors are not the books for a young player. So far as the openings are concerned, the student possessed of Staunton's Handbook and Jaenisch is pretty independent.

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of our weekly journals.* In these games he will find samples of the different openings carried out, and thence learn the right style of conducting an attack or defence quite through.

Nothing, indeed, will more improve a learner in knowledge of Chess tactics than attentively playing over the games of skilful masters.

Besides the games found in periodicals, there are several standard collections of games which will prove of great service to the player as he goes on.

Mr. Staunton's "Chess Player's Companion," arranged as it is, and accompanied by copious explanatory notes, and an appendix on odds, is a little Chess library in itself.

For brilliant models of attack against incorrect play, the games of Greco are of great value to the student.† No book of games, indeed, can be more commended, as Ponziani says, for storing the fancy with strong and lively ideas.

Mr. Walker's monster collection of one thousand games presents an exhaustless fund of Chess studies, and wants only *notes* for the use of young players.

Mr. Greenwood Walker's volume of M'Donnell's games, too, is a gallery of very fine Chess pictures for the student's attentive consideration.

There are other good selections of played games, but the young player need not trouble himself about many. The recently published "Companion," by Mr. Staunton, or the monthly numbers of the "Chess Player's Chronicle" will quite suffice. Each part of that Magazine contains amply enough of games for one month's playing over.

A very few games carefully studied, and remembered in every

* The "Illustrated London News," "Bell's Life in London," and some other newspapers, and the "Family Friend" (whose Chess Editor is the able Herr Harrwitz), contain each a highly interesting column of Chess—both games and problems of the highest merit.

† Greco's work is a collection of made games with variations, at various openings. The best edition is the translation by Mr. Lewis, a thin small octavo, not difficult to procure. The student will find the best and most instructive of Greco's games in Part II. of this volume.

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"point," are of much more service than a greater number galloped over. Too much playing over games defeats its own end.

We advise the learner, whilst playing over games, continually to cover the printed move, and before looking at it, to consider well what he himself would have done in such position. He will thus see the superiority of a master's play, and in peculiar or difficult situations this is especially useful.

Very striking games the student will often find it worth while to play over several times, so as to have the tactics at a glance.

We do not commend the plan of *getting many games off*, however; it is too servile, and fatal to original power.

We have known players whose only book study of Chess has been the playing over of games, but the knowledge of the openings and endings of games thus acquired is sure to be but incomplete, and very slight as regards the more uncommon and irregular variations.

Besides booking the openings and playing over games, another useful and entertaining branch of Chess study is the solving of problems. The two best selections of problems for beginners we believe to be found in the series of "Critical Situations," given at the end of the first volume of Sarratt's work on Chess,* and those contained in Tomlinson's "Amusements in Chess."

The misfortune of the stratagems which appear on diagrams in our journals and periodicals, is, that they are usually too artificial and unlike real end games to be appreciated by a young player. These artistic and beautiful devices, so keenly relished by the more skilled player, are, however, fine as exercises for the powers of penetration and calculation, but too open to the common complaint of tyros—that they are such positions as could not occur in play.

The positions most useful to the beginner are those which have arisen in actual play, or such as *might* easily arise, and wherein the Mate is to be forced in three or four moves.† The

* These beautiful problems are all taken from the Italian Chess writers. The solutions to them are given in the second volume of Sarratt. In Mr. Lewis's edition of Sarratt they are printed on diagrams.

† These are the useful; in Book III. of our volume we have gathered together a selection of such real end games, all of which the young student will find of much practical use, and which we can fairly commend to his attention as the best series of problems yet presented to his consideration.

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youngest player will see the use of solving problems, and how it will bear upon his play in enabling him to calculate several moves forward, to penetrate difficult situations, and to know the exact value of certain pieces in certain positions.

In solving a problem, the student should never allow himself to move the men about. Treat the position as if it had occurred in playing a game, and endeavour, if possible, to see through it without touching one piece—by sheer inspection.

If the problem be in so great a number of moves that you cannot solve it without moving the men about, you may as well look at the solution at once, or let it alone altogether.

The "Ends of Games" form an important part of Chess science, and should be studied by every player who hopes to excel. We here allude to such endings as may, and do, occur continually.

These occupy a considerable portion of the best treatises on Chess, and a knowledge of many of them is indispensable in play. Every player should know how to manage the King and Pawns on a clear board; and the Checkmate with a Rook, with the two Bishops, with Bishop and Knight, with Queen against Rook, with two Rooks against one, &c. &c., ought to be all familiar. The endings of games are treated of with great clearness, with diagrams, in he "Chess Player's Handbook," from p. 403. The ends of games requiring the greatest study are those wherein the agents are the Kings and Pawns, without, and with, any one other piece. The workings of many positions in which the force on each side consists only of King and a few Pawns, are beautiful and difficult in the extreme. If, in addition, each party has a single piece, the resource and scope for calculation are increased immensely. Many situations for instance where each party has a Rook and Pawns in certain places, admit of exquisite play, the latent "win" or "draw" being accomplishable perhaps only by a *coup* of the finest description.

Players who have never studied from books always play the ends of games comparatively badly.

In this department of Chess we know of no work equal to Walker's "Art of Chess Play." Book III. of that treatise is devoted exclusively to the endings of games, and contains a series of upwards of 200 situations of the most instructive character. The numerous examples

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of Pawn endings, with and without other pieces, which Mr. Walker has given in every variety, will prove of incalculable value to the student.*

There are many published collections of admirable chess problems, for the entertainment of such amateurs as are particularly fond of this charming branch of chess study. The late work of M. Alexandre, entitled "The Beauties of Chess," is the largest selection of problems extant, and contains an immense number of stratagems by all the greatest masters, ancient and modern.†

The elegant volume of problems by Herr Kling, recently published, cannot, in any respect, be too highly praised.

The smaller collection of Herr Kniper contains an hundred and twenty excellent and ingenious chess enigmas.

The little French work of D'Orville, published in Antwerp, presents an immense number of original studies of the rarest beauty and ingenuity, in all numbers of moves from 2 to 20. Another very pretty little gathering of chess-puzzles, is that by Mr. Brown, of Leeds.

Several other meritorious collections of chess enigmas are in the field, which we have not space to commend. In the volumes of the "Chess-Player's Chronicle," and the columns of the "Illustrated London News," amateurs will find an infinite fund of the finest stratagems—those by such masters as Bolton, Bone, Kling, Kniper, Lewis, Horwitz, Calvi, Anderssen, and numerous other artists, whose names soon become familiar to the chess-player, need no commendation.

Problems of the kind called "Suicidal," *i.e.* wherein one party compels the other to check mate him in a given number of moves, are considered by Jaenisch the most useful:‡ but, in our opinion, problems of this description, as well as those wherein mate is to be

* A young player has no idea what play there is in many apparently simple ends of games. The positions contained in Mr. Walker's book from pp. 264 to 312, form by no means its least prizable portion, and for the student's service are all pure gold.

† This monstrous repertory is better adapted for the book-shelf, as a Standard work for reference, than for constant use, it contains about 2000 problems!

‡ The suicidal problems do indeed demand great penetration, and a most thorough perception of the powers of the pieces, and nature of the position.

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given by a particular pawn or piece, or on a particular square, or otherwise shackled by any fanciful restriction, are not comparable to a natural end game of a few moves deep, to be finished off as if in actual play.

It may appear that we are dwelling too much upon the book study of Chess, to the neglect of practice. Such, however, is not our intention. We confess to advocating book study to a greater extent than is liked by many authorities. At the same time, it is certain, that although it be necessary to have studied well the openings and endings of games, frequent practice with strong players is absolutely indispensable to make a fine player. On the subject of play, or practice, we shall offer a little advice to young practitioners presently.

In the mean time, we have to remark that young players always think to master Chess much more quickly than is really possible.

Thus, after being accustomed to play random games with his friends, a player, studying for the first time a little from the books, improves wonderfully, and knows how to beat his former opponents all round. Having begun to see something of the science and pleasure of the game, he goes on with his book study, strengthens very much, and soon supposes himself to be about a first-force player This delusion is almost invariable. A short course of booking will enable a player easily to rout those who have had mere ordinary parlour practice; but the consequent idea that he is altogether above heavy odds from any one, is quite a delusion, and arises from his newly-gained theoretical knowledge, being only sufficient for him to see how much he knows, but not enough to show him how little. Young players have to toil, over book and board, much longer than they think, before they can get above the odds of a Rook from an adept. Their delusion,—very pleasant until they come repeatedly in contact with a strong man—is fostered both by beating very weak players, and by playing over the games of fine masters. For, observe the difference between entering into the spirit of a finely-played game, and the being able to play such a game one's self.

The power of admiring and appreciating masterly play is possessed by comparatively very young students. The tyro, at the odds of Rook, playing over the games of M'Donnell, La Bourdonnais, Staunton, or St. Amant, Heidebrant, or Haustein, admires and

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relishes their finished play exceedingly, and imagines that each master-move, each subtle stroke and winning *coup*, is exactly what he himself would have done in the same position!*

Young players in the country have commonly two chess forces: one their *imaginary* force of play,—which is, probably, very near upon "first-rate,"—and the other their *real* strength, which is usually about a Rook smaller. How often do we meet with book chess-players who feel confident that no man living could give them a Rook, whilst, in fact, they are to be beaten at those odds by a player to whom a first-rate would give "the Pawn and two!" All this is the commonest illusion in the world.

From the books alone an apt Chess scholar may acquire a very fair knowledge of the game; Mr. Walker tells us that from such study alone, having not played so much as fifty games, he was enabled to pass the confines of the odds of Rook.†

As book study will make the first great advance in Chess science, so the second grand means of attainment to Chess skill, and one indispensable, is practice with fine players.

Improving practice in Chess-play is not within the reach of all; and amateurs who have no strong players in their neighbourhood will find the best substitute in playing over and studying the games of masters. The student soon becomes familiar with the names of many artists, English and Continental, whose games are sure to be worthy models.

On the subject of Chess practice, there are a few more remarks which we have to make to young players.

We offer them just as their respective importance appears to suggest. (We must mention that these precepts are only intended for young players, and have regard to habits and manner of Chess study and practice, and not to the art or principles of play.‡)

Always play the strict game; that is, never allow yourself nor your opponent to infringe any one of the laws of Chess. On playing with

* The best of the joke is, too, that such a young player usually thinks *he* never could have made the mistake of the master, pointed out in a note.

† There is an immense difference, however, in the natural Chess powers of different heads.

‡ On this subject, the Science of Play, we give a short chapter, hereafter, see Chap. IV.

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a stranger, let this be distinctly understood first thing. By taking back your bad moves, or touching one piece and moving another, you make chess mere trifling, and acquire habits fatal to your improvement. If you are desirous to learn, always play with a strong player, rather than with an inferior one. A single game with a really good player, at such odds as he thinks proper, will be worth much more to you than the winning and beating a dozen bad players.

By playing much with weaker players than yourself, you will get a fast, careless habit of moving, which you will find it almost impossible to throw off; and this habit will ruin your chance of success, when you come to encounter stronger men.

Better stick to book study, and not play at all, so far as regards your advance in skill, than practice much among players from whom you can learn nothing.

When you begin to know the game pretty well, never play *even* with opponents to whom you are conscious of being able to render odds.

Avoid very fast and very slow play. A beginner, of course, should not try to play quickly.

And when farther advanced, you will find it impossible to play fast and well, against anything like a good tactitian. Let every move be well examined, both your adversary's and your own. Do not however, be too slow. Make your calculations as clearly and correctly as possible, without going over the same thing again and again. Where the position is difficult, you must take plenty of time quietly; but some players are so habitually slow as to be mere bores in a Chess-room. If you find a player five or ten minutes where his move is plain at a glance, or where he has but one on the board, you may set him down as one of that inveterately tedious class from whom you will only derive annoyance. *Very slow* players rarely play anything but a poor game. Much, of course, depends on the position, but a medium rate of play is what you should study to maintain.

A player who has the habit of moving too fast, continually has the mortification of losing against weaker players than himself, and of seeing, as soon as he has made his move, that a little consideration would have shown him one far better.

Young players, just partially booked, are often vain of their skill,

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and usually much over value their book-knowledge. Hence a young student, when playing with a man whose "opening" betrays utter ignorance of the books, is apt to expect that of course he is going to give him checkmate in about a dozen moves. This *may be* a grand mistake, which arises from the young book-player's forgetting that he has acquired his opening by rote, and has been playing his first several moves in a style immeasurably beyond his real force.

Your unlearned stranger, if he can but stagger through the opening, without fatal loss, may astonish the young book-man out of his propriety: the latter having exhausted his book routine, will, most unexpectedly, perhaps, fall a prey to the other's stronger head.

If possessed of equal talent, however, the book student is certain to become the better player *in time*. Against a stranger, even though he seem to play badly at first, always play your best, as if you knew he were your match.

Beware how you think to play "fine:" we have repeatedly known players lose a dead won game by attempting to finish it off "in style." A clumsy win is far better than a brilliant break down.

Never calculate upon your opponent's overlooking anything. Although a very weak player, he may happen to make the very best moves on the board. Young players, clever and skilful ones too, often get a game too good for them, and are mortified at seeing a position which they felt certain was won in its nature, end in a drawn, or even a lost game. This is because the art of rightly conducting an intricate attack requires really a very high degree of chess skill. To make the most of an attacking position generally needs more than the skill of a young player. The attack is more difficult to play than the defence, decidedly. Indeed, to manage a difficult attacking game throughout, up to a successful close, without once losing your hold, demands the greatest nicety and calculation, besides great experience and knowledge of the game. Only from much study of fine models and plenty of improving practice, you can in time hope to attain power to play an attack accurately, for this is the most difficult thing in chess.

By no means allow yourself to feel too soon persuaded that your game is won. Although the advantage may seem all on your side,

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a single hasty or weak move will lose you everything. When you have obtained a decided superiority, *then*, of all times, your play requires redoubled care.

Your opponent, apparently crushed, often possesses some latent resource (such as the unexpected advance of a Pawn to the 6th or 7th) which, seized at the right moment, will turn the tables against desperate odds of force.

Remember the adage—"When prosperity fills the sail, let reason guide the helm."

And do not too soon despair, because your game looks bad. By examination you may often discover a successful defence against a tide of attack that looks likely to carry all before it.

Endeavour to make your style of play *attacking*, but not premature. When opposed to a good player do not trouble him by persisting in a mock fight when your game is manifestly lost. As soon as your chance is out, *resign*. Some players will cling to their ruins with a far more desperate tenacity than that of Rienzi, but it is ridiculous to go on when you have no longer a move worth making.

When you have not yourself the opportunity of engaging a strong opponent, remember that by *looking on* at the game of a player of known skill, you gain far more than by *playing* with his inferiors. Nothing will more improve you than watching the play of a fine player, as a young painfer takes his best lessons by watching an artist draw. Observe, mark, and learn, whenever you have such a chance. Whilst a young player, do not commit yourself by criticising aloud the moves of better chess-men. Every bad player seems to think himself quite competent to pass judgment on a loser's game.

You will hear better players comment continually, but an on-looker is bound in honour to drop no hint which may serve as a handle to either player. Some persons cannot, whilst playing, either talk themselves, or bear to hear talking around. Others experience the reverse of this, and we have ourselves always found light chat (which is, by the way, merely mechanical) to act rather as an assistance than otherwise, to the reasoning powers. Some parties will talk all sorts of nonsense over their chess, and Philidor, we are told, was wont, whilst playing, to pour forth a most ludicrous stream of gibberish. In general the English play chess slowly and silently enough for Turks.

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The nerves and temper of a Chess-player ought to be imperturbable. Between skilful players, as soon as the game begins to go hard, the defence very difficult, and the attack highly exciting, then coolness, quiet firmness of nerve, is full half the battle. Many good players can never play up to their proper force, owing to nervous excitement, which scatters their powers of concentration and calculation all to the winds. Cool self-reliance is, in a skilful player, the grand thing. Whenever your game begins to look very unpromising, or very prosperous, remember the old adage, "Take difficult things as easy, and easy things as difficult." Horace might have referred specially to Chess, when he councilled his friend:

"Equam memento rebus in Arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam,
Letitia."

When we are playing over a printed game, or acting the on-looker, we often see the "points" of a contest better than if we were a party engaged in the fight,—simply because we are free from all nervous excitement.

It is not every player that can lose a hard fought game with perfect equanimity. Few things are more annoying, indeed, than repeated loss, but we cannot but agree with all authorities on the subject, and strongly advise you, however trying the defeat, never to lose your temper, *if you can help it.* Endeavour to take a beating with good humour, and fight in quiet to the last. It is better never to make any excuse whatever after losing,—apologising for your bad play in such terms as "darkness," "rust," "single oversight," "that one slip," "headache," "dizziness," "thinking of other things," "bad men and board," &c., &c., &c., will only make your opponent laugh in his sleeve, or hypocritically condole with you. If you are, from any cause, "off your play," say so before beginning, and not after losing.

All players have their good and bad times, therefore you need not be annoyed at occasionally losing through a whole sitting with an adversary who is only your match, or even your inferior.

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On commencing chess study, do not play nor "book" too much, nor too often. Two or three good games are enough for one day. Chess study, like any other science, as Mr. Walker remarks, requires time for digestion. Too much chess at a dose fatigues and stupifies the faculties.

If you have a really skilful friend to advise you in your studies, and to practise with, you will find this to be the greatest possible advantage. After acquiring some knowledge of the game, you will probably find yourself always disposed to devote two or three hours a day to Chess; but do not hurry, nor overtask your powers. Although a daily amount of study be required to make the best progress you will probably not find an occasional interruption throw you back. We have often observed that players of a fair degree of skill, will not play any worse for a few weeks, or longer, of entire cessation from their Chess studies, such as every player may be subject to.

For Chess study, we have often found the mental powers keenest, and in best "cue," before breakfast, or early in the morning, when unfatigued by the day's exertions. Chess play immediately after meals is extremely injurious, calling the blood to the head, and interrupting digestion. No one can play well just after a hearty dinner, and between skilful players we should think this as bad as giving the odds of a Knight.

Experience shows that much Chess, especially where the players are skilful, is very trying to the constitution. To all the intensity and severity of mental labour belonging to any other mathematical pursuit, chess superadds a high degree of excitement.

For no exercise is the "*meus sana in corpore sano*" more requisite. A hard chess fight will prevent some persons from sleeping; and in short, for good reasons, those of a delicate or nervous *physique* had better let chess alone altogether. Few things are worse for invalids, or persons recovering from illness.

Travelling, fast walking, or any violent exercise, is a very bad preparation for chess. Some of the old authorities hint that before playing Chess, one's head ought to be kept as still as a bottle of old port!

Between great players, and in a serious match, it is of the highest

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importance indeed, that neither party should be under any such circumstantial disadvantage.

In playing, never forget the Italian maxim, "Never make a good move without first looking out for a better." This is the golden rule of chess.

A good club, with Chess library, and periodicals, tends greatly to advance a society of young players. To young beginners it is advantageous to encounter men of every different style of play.

One not unfrequently hears of a man in the country, who has beaten every body he has met with. But you need not therefore be afraid of him, nor set him down as a first-rate player. In a neighbourhood of no Chess, when you are told of a player who "has never been beaten," you may always set him down as a "Triton of the Minnows,"—a man who has never come across a real player. You must not think highly of your own skill because you can beat such a "provincial Philidor."

On winning stray games of an acknowledged fine player, suspect he has under-played himself, rather than that you have exhibited any extraordinary degree of skill. Very good players, when not roused by any particular incitement, will often play in a style quite unworthy of them. A Metropolitan player, practising in the highest Chess schools, is, for instance, naturally very apt to under-rate one of his country brethren, and, perchance, takes his game much too lightly, till he finds it irredeemable.

When you see a young player make all his moves in a fast rattle-dash style, suspect that he has been in the habit of beating very bad players, and will not be difficult to trip up.

If, ranking as a good player, you are chosen to enter the lists with a stranger, it will be of no small advantage to you to see him play a game or two first, with other persons. You may thence take measure both of his force and style. Before encountering a man as antagonist, any player will derive great advantage from previously looking on at his play with another. A strong player, with reputation to keep, will always play in careful style, and run no risks with a person whose strength he does not yet know, all he wants to do, being to win the game.

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And here, by the way, we cannot resist the temptation to quote a few of Mr. Penn's very practical and racy hints to Chess players.*

I. "Win as often as you can, but never make any display of insulting joy on the occasion. When you cannot win, lose (tho' you may not like it), with good temper. Men usually play as well as they can; they are glad when they win, and sorry when they lose.

II. "If your adversary, after you have won a game, wishes to prove that you have done so in consequence of some fault of his, rather than by your own good play, you need not enter into much argument on the subject, whilst he explains to the bystanders the mode by which he might have won the game, *but did not*.

III. "Nor need you make yourself uneasy, if your adversary should console himself by pointing on a shorter and more masterly mode by which you might have won. Listen patiently, he cannot prove that your way was not good enough.

IV. "If the by-standers talk, it is annoying: they always claim the merit of having foreseen every good move made, and sometimes express surprise at your not making a particular move, which if you had made it, would probably have led to your speedily losing the game—before which time they would have walked away to another table.

V. "Never, if you can help it, lose a game to a person who rarely wins of you. If you do, you may afterwards find that this one game has been talked of to all his friends, although he may have forgotten to mention ninety-nine others which had a different result.

VI. "If, therefore, any one should tell you that on a certain day last week he won a game from one of your friends, it may be as well to ask how many other games were played on the same day.

VII. "Do not be alarmed about the state of your adversary's health, when, after losing two or three games, he complains of a bad head-ache, or feeling very unwell. If he should win the next game, you will probably hear no more of this.

VIII. "An elderly gentleman, lately returned from India, is apt to suppose that his skill has been much impaired by the

* In Mr. Penn's "Maxims and Hints for Anglers and Chess Players," we have a good deal of most excellent advice, given in the pithiest of styles. The small volume in question, however, is a very dear little morsel at 5s.

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change of climate, when he finds, to his great surprise, that his style of play does not produce such an alarming effect in the Chess circles of London or Paris as it used to do at Rumbarabad.

IX. "Almost all good players (and some others) have a much higher opinion of their own strength than it really deserves."

We must here say a word or two on judging of the skill of different players. You cannot form a correct estimate of a strong player's force until he has passed the test of some of the London chess circles, or best provincial clubs. A provincial player may think himself unsurpassable, and pass for a first-rate in the country, who would receive at least a Knight in odds from a metropolitan proficient. The comparative skill of two players can be rated by nothing else than the result of a number of games played between themselves. Trust to this, and to this alone, and, as Mr. Penn says, "Don't attempt to reason upon it." You cannot judge of one player's skill from another's single opinion, nor from his own. If, in a set match of fifteen games, between two strong players, at the fourteenth game each has won seven, each will probably think himself the superior player. The winner of the fifteenth game, however, you are to set down as somewhat the stronger, without any regard to excuses or explanations on the loser's part. You will find that most players can account for the failures of their own skill with a wonderful ingenuity, having always on hand a variety of reasons most satisfactory to themselves. Some players always "had a won game, but lost it by an oversight." To make this excuse, is positively a mere joke, and you had better not adopt it for anything else.

You cannot judge of the relative strength of two good players until they have played together several games; as it is a very common thing for a superior player to lose his first game or two with an inferior.

You cannot rely on the results of cross-play. For instance, A and B win about an equal number of games; C wins even with B, but A, perhaps, will win a decided majority over C; or D wins a trifling majority of E; E makes about even games with F; but D may win three to one with F. This sort of thing is especially common where the players are not very skilful.

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G is a strong player, and will give the Rook to both H and I At these odds, H wins more games of G than I does; but in several even matches between H and I, it happens that I is every time the winner. K may give a Rook or Knight in odds better than L, but when L and K play together, L may win three to one. Players are often anxious to know their rate—that is, where they ought to rank among the chess "powers that be."

To name and class the different chess forces with the nicety which some would like, is anything but easy. However, we may inform the tyro, that a player to whom no one can give any odds, is a *First-rate*. A player to whom a first-rate can only give the odds of a Pawn and one or two moves, is a *Second-rate*. A player who takes the odds of a Knight from the first-rate, may be classed as *Third-rate*. Players to whom a first-rate can give the advantage of a Rook, must rank as fourth or fifth-rate men.

These ranks are again to be subdivided. For instance, a player to whom the strongest second-rate man could only render a Pawn in odds, might be too strong for a first-rate at such odds as a Knight, and would therefore be considered a second-rate of the second class. And so on among the others. But much nicety of rating is quite unimportant.

Young players (who are apt to be very critical) will remember that a player who is only a Pawn and move or two below the first-rate, is a very accomplished Chess-man—quite a proficient. The Knight-player, or third-rate, is a decidedly strong man, and must have a very good knowledge of the game. A player able to win equal games of a first-rate doing his best, at the odds of a Rook, must have a very fair quantum of skill, and a good idea of the game.

Mr. Walker's remark, (Art of Chess Play, p. 8) that "a player receiving the Rook of the first-rate, can hardly be classed at all. Chess begins when he leaves off," is much too sweeping, and quite unjust. Such a player might beat the great majority of country amateurs whom he would meet with, and be an able solver and constructer of Chess problems. The observation quoted should apply to players receiving the Rook from a third-rate, or those to whom a first-rate could cede the Rook and Pawn, or the Queen.

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Of the third-rate, Mr. Walker says, "he would generally give at least the Rook to *players who have never practised in the clubs.*" These last are the players who "can hardly be classed at all."

Use yourself to play equally with the Black and White men. It is a very bad thing to be so in the habit of playing with one set that you feel all abroad with the other—particularly as you may, in such case, often meet opponents who will annoy you by having your own preference. In playing out of the books, of course it makes not the least difference how you reverse the colours.

Do not always adhere to one opening, or to one defence, but play each variety in its turn. Mr. Walker remarks, "Some players like one particular *debut*, and never attempt any other. It is, certainly, desirable to be thoroughly versed in some very attacking game; but *toujours perdrix* is at least in bad taste. Pique yourself on playing every opening in its turn." A player who always plays the "close game" is particularly disagreeable and wearisome. A fine player will dislike playing with him.*

Games wherein both parties commence with King's Pawn Two, are by far the most interesting and lively; yet we cannot agree with some authorities, in advising you always to play for your first move King's Pawn Two; because, should you feel not inclined to stand an attack, or wish to try a new opponent's strength, or be playing at odds with a superior for the first time, it is highly important to know how to play the King's Pawn One Opening. You will observe that this *debut* (called, also, the "French Game,") and the Queen's Gambit, and the Sicilian Game, (or 1 Queen's Bishop's Pawn Two) all resolve themselves into a similar form of the close game; the particular characteristic of which is, that it prevents your adversary from forming any attack upon you early in the game. The young reader will better understand these remarks by reference to the openings in question, in our chapter on the openings, or by playing over the same, as given in the "Chess-Player's Handbook," pp. 360, 368, 371.

* *Close game* is a term applied to the opening, which arises from playing at the first move, the *King's Pawn One*, or *Queen's Bishop's Pawn Two.*

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Book players often play their openings too fast, and rely too much on their *book moves*. The distinction of a fine player is to perceive when and how they may be advantageously departed from.

In play, the being over bold is a much more promising fault than the being over-cautious.

Use yourself to playing with a large board and large men—the larger the better—such being used in all good Chess Clubs. For distinctness on the board, and pleasantness in the hand, we have seen none comparable to the largest size new "Staunton Chess-men."

If you happen to meet with an opponent who plays in a noisy, banging style, don't let this intimidate you; and mind that you don't let his playing fast hurry you into a like harum-skarum speed, or you will find that he and you appear to be trying which can play worst.

If only a Chessling, beware how you *talk chess* (about Philidor, Staunton, and gambits, for instance,) before any one who understands these matters. You cannot make half-a-dozen remarks without a good player's being able to guess at your real skill. If you should explain to him how very well you *used* to play, and how many moves you used to calculate, when you practised every night with such and such a friend, who was quite a first-rate, or how fond you are of your Knights, and how useless the Rooks are, &c., &c., he will see directly that your Chess is below zero.

You will soon find that it is impossible to know what a player is from the accounts his country friends give you of his skill. We recollect, while yet a very young hand, once meeting, at the house of a friend, with one whom we were told was "an extremely good player," who always calculated four or five moves beforehand, and who had scarcely met with a match. On sitting down to play, we naturally felt a little diffident. The enemy, having to move first, played *King's Pawn Two;* to which we modestly replied with *Queen's Bishop's Pawn Two;* whereat our opponent, after eyeing the move with a look of knowing suspicion, exclaimed, "Ah, yes,—that's the Evans' Gambit!" Of course we had no fear of any very startling combinations after *that*.

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It is a good plan for a young player to keep a record of the results of his games played—with whom, when, how many, at odds or even, and with what success. The state of his poll-book will mark his progressive improvement.

It is very improving to play over afterwards such games as you have lately contested. If you have been the loser, find out where your error lay, and examine how the game should have been saved. If the winner, you will generally discover that your attack might have been improved, and the game won in better style. In your future play, you should bear in mind and avoid the faults thus discovered.

This practice of after-reviewing your combats, especially when they have been with stronger men than yourself, will tend much to increase your knowledge of the game. At first it may be rather difficult for you to recall whole games, but a little practice will render it easy, and with a good memory you will soon be able to recollect an entire sitting of two or three games, if not very long dull ones. A single game you may easily write down afterwards, without even the help of board and men. Much Chess writing is useless, but it is well to preserve singular or instructive endings of games which may occur to you; and you may with advantage preserve a few of your best played games, such as you or your opponent have won by a brilliant, well-made attack. With respect to *recording*, most players have an amazingly better memory for the games they win than for those they lose.

We come now to say a few words on a rather interesting branch of Chess-play — games by correspondence. When two strong clubs play against each other, it is usual to have appointed on either side a committee of a few picked men, to whose united generalship the entire conduct of the game is entrusted. When several players of the first ability are allowed two or three days to analyse each move, the game resulting is, as might be expected, of the most accurate and profound order of play; more sound, of course, than any two men could produce if playing over the board in the usual manner. To prevent unlimitedly tedious prolongation in a correspondental game between two clubs, there is generally a fixed time allowed for each move, and this stipulated

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limit each party is bound, under penalty, not to exceed. The time allotted may be three days, or two, or it may be agreed not to exchange less than two moves per week, or otherwise, as the players may think fit to arrange. As respects the duration of the game, much, of course, depends upon the distance between the two places playing, and the rapidity of communication. In the English provinces, a game by correspondence will not commonly last more than a few months. The admirably conducted game lately won by London of Amsterdam, pended about two years. The match of five games between London and Edinburgh, commenced in 1824, lasted upwards of four years; of these five games, the first and third were drawn. London won the fourth, and lost the second and fifth. The two games won by Pesth against Paris, were on the *tapis* no less than three years.

There is no denying that club correspondence games are very arduous and troublesome affairs. Differences of opinion among the camp sometimes give rise to unpleasant disputes and divisions. Yet the playing of one community with another, by correspondence, certainly has a very beneficial influence in keeping up the interest and Chess-spirit of a rising club, and in the opportunity afforded to the younger members of observing and studying correct, steady play.

The extreme correctness of play demanded in a club correspondence game, requires that a world of time and pains should be devoted to the analyses of the moves, after the book routine of the opening is past. The heaviest share of this labour usually falls upon some two or three men of the chosen committee *who are able to devote the most time to it.* In correspondence games, we always find the truth of the old sayings: "Two heads are better than one," and that "Too many cooks will spoil the dish."

Between two very young players, or beginners, games by correspondence are useless. But, when a player is further advanced, playing by correspondence, with a strong opponent, will do much to increase his knowledge of the game, and give him an insight of the true system of Chess tactics. Of any particular opening, no thing so much perfects the student's knowledge, as playing it in a game by correspondence.

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Games by correspondence are, to play over, duller and heavier than other games. The reason is evident—that neither party dare run any risk, nor attempt any brilliant or interesting, but uncertain, line of play. Extreme care and caution are (and should be) the characteristics of such *parties*.

In a game by correspondence, you are not to adopt any move or scheme which will not bear the most rigid scrutiny for many moves forwards. To give the odds of a piece in a game by correspondence, would be impossible against any but a very young player.

Mr. Penn remarks that there is as much difference between playing a game well by correspondence, and playing one well over the board, as there is between writing a good essay and making a good speech. This is very true. Between two skilful players the inferior has a much better chance with his superior by correspondence than over the board. Between good and equal players, the very common result of a correspondence game is a "draw."

By correspondence, you may safely adopt the King's Gambit, or the Evans' Gambit, or the "Wing Gambit" either,* we think, as Jaenisch calls it; but between well-matched, skilful players, the loss of a single Pawn, *without equivalent advantage in position*, is enough usually to induce the certain loss of the game. Never, therefore, make the smallest concession without being absolutely certain that your reasons are sufficient. Jaenisch observes, that "nothing is more conducive to improvement in Chess, than to study the reasons which determine moves in games played by correspondence."

There are two or three more observations which we have to make,—the results of what experience shows with regard to games played by correspondence:—

1st.—It is not always the player strongest over the board who wins by correspondence.

2nd.—He is commonly the loser, who first departs from the book routine laid down as best.

3rd.—He who attempts least, in general conduct of the game, and

* See the game by correspondence in our appendix.

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looks rather to his own strength, than after a conquest, is most often the party to come in winner eventually.

4th.—In a game by correspondence, you are never to grasp at advantage, if by so doing you seem to be running even the slightest risk.

5th.—You can rarely, if ever, venture upon brilliant play; and never, for variety's sake, adopt a move known and shewn to be weak.

6th.—You can never afford to send a hasty, half-analyzed move, though apparently ever so plain.

7th.—Never send too many moves at once. Except in the opening, or where your opponent's next few moves are clearly forced, better to decide upon only one move at once.

8th.—It is too much to have more than one correspondence game on hand at the same time. Young players engaging in games by correspondence, will do well to bear these particulars in mind. Playing by correspondence, more than anything else possibly can, shows the young artist how much there is in the game of Chess. We conclude these observations, by remarking that such students as take an interest in Chess by correspondence, will find plenty of these *parties* on record among the Chess-board annals: in Mr. Walker's "Chess Studies," chap. vii., there are gathered together about sixty such games, both between clubs and individuals, played between the years 1820 and 1844. See also the vols. of the "Chess Player's Chronicle."

Most well-skilled players have, in their time, played games by correspondence, and learned much from them: and those who have never engaged in a game by correspondence, have little idea of the difficulty of such contests, or of the time and trouble demanded by them; indeed, very few old players, we believe, would again involve themselves in a game by correspondence, without some uncommon incitement.

Another improving and very agreeable description of game, is formed by the playing of several parties *in consultation*; that is, where two or three individuals, on each side, consult together upon every move. Where the players, in such a contest, are masters of the art, the resulting play should, in strength or perfection of

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tactics, come next to a game by correspondence. Indeed, a consultation game, wherein the allied parties have separate tables and are allowed to move the men about, partakes rather of the nature of a game by correspondence. Before the consulting parties separate, an agreement should always be made, as to whether the pieces are to be touched on either side.

Where the players are very young or weak, several in partnership are scarcely any stronger than one taken singly. But among skilful artists, an alliance of two or three increases the force of play very much; there is greater range of conception, less liability to mistake, and much less of a prejudicial nervous excitement; the caution of one will qualify the attacking forwardness of the other, and *vice versa:* good ideas, as well as errors, escaping one, will strike the other. Hence a fine player may be bettered by the having an ally, even though decidedly his own inferior.

Learners will derive great improvement from playing in unison with artists of higher skill in Chess.

One circumstance which adds to their pleasantness is, that in consultation games there is little compromise of reputation. Responsibility being divided, the player jealous of his fame does not, from his partner's having had a hand in the affair, so much feel the being defeated—especially by a powerful league of opponents.

Giving odds to two players in consultation is very difficult; where you would give either, singly, a Knight, the "Pawn and Two" would be enough if they were joined in council. Where two players single, might each take the odds of Pawn, in union they would be able to play even.

Jaenisch, in his work, presents, as a model of beautiful play, a grand game played by Petroff (the Lion of Russia), single handed, against the whole Warsaw Club in council. The game consisted of three sittings over the board, and was then unfortunately interrupted altogether.*

* Petroff being left with a Pawn more, and an end-game which Jaenisch pronounces a secure ultimate win. The game in question is indeed a specimen of classical chess-play. M. Petroff is the author of a large work on Chess, in the Russian language, and is certainly one of the greatest players of the day. His countryman Jaenisch styles him "the Philidor of Russia," and considers him almost unequalled. See Walker's Jaenisch, p. 116.

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In the "Handbook," and the columns of the "Chess Player's Chronicle" (see vol. viii., 1847), there are to be found several fine specimens of consultation play. Comparatively very few, however, of these interesting *parties* are any where recorded; and it is to be regretted, that a variety of Chess, at once so pleasant and instructive as consultation play, is not more practised among our leading amateurs.

Another variation of Chess-play, is an "Alternation" Game, that is, where two players on each side move alternately, but without any consulting. Between four strong men—two good players moving in turn on either side—this produces an interesting game. It is, however, very little practised; and unless the whole four are really good players, and of pretty equal force, the affair is neither pleasing nor satisfactory.

As a method of trying a player's natural powers, unassisted by the book openings, the usual position of the pieces has been sometimes altered before starting. For instance, the King may be placed on his Rook's square, the Queen on the King's, the Rooks on the Queen's and Queen's Rook's square; the Bishops on the two Knights' squares, and the Knights on the Bishops' squares. The Pawns all, of course, in their proper places. Both players arrange, or rather disarrange, their men alike, and the game proceeds: the young player will see that each party is now thrown upon his own resources, the book routines being *hors de combat*. Very few players relish this sort of alternation, however, so that although not a bad test for the national Chess abilities, or combinative powers, it is rarely practised. A few instances of games thus played are to be found in M. Alexandre's "Beauties of Chess," and in the "Chess Player's Companion."

Then there is the "Chess for Four," played on a huge quadrilateral board, with black and white, and green and red men; and there is the "Round Chess," on a strange looking field of concentric circles, along with other fanciful distortions of our noble game; respecting all of which, we heartily agree with the late veteran Alexandre, who quietly writes them down as mere trifling with Chess.

Will not almost all good players agree with us, in deeming our game of Chess, as it now stands, and has stood for three hundred years or more, to be matchless, unimproveable, consummate, perfect?

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Another variation of Chess, is made by giving the Queen in exchange for seven or eight extra Pawns, to be placed at choice on your own half of the board. This is a useful, instructive game, for illustrating the art of Pawn-play. See the "Chess Player's Companion," page 395.

We now come to make a few remarks on "Blindfold Chess," or the playing without sight of the board and men. To persons "unbooked" in Chess, this art, or power, appears much more difficult and wonderful than it really is. In some cases of rare excellence in blindfold Chess, the player has possessed the power of fixing the board and men, throughout the whole game, distinct almost as reality, before the mind's eye—a faculty of setting up *simulacra* of the board and pieces, in palpable array before the calculative organs. The existence of this power is most extraordinary, and in such case, the player has been able to play without the board, all but as well as with it. It was so with Philidor and Bourdonnais. Their darkened visions of the board and men must have been vivid as reality. It made little difference in their force and accuracy of play whether they saw or not. Rare indeed, as Mr. Walker observes, is the player who can thus frame and maintain an abstract representation of a given position at once. Most players, blindfold, have, as it were, to feel for the situations, as the game proceeds, bit by bit.

It is not our place nor purpose to enlarge on the subject of blindfold Chess-play. To conduct three, or two games at once, in a style like that of Philidor, Bourdonnais, Kieseritzkij, or Harrwitz, requires extraordinary talent for the game, much Chess practice, great memory, and immense natural concentrativeness. To play one single game without sight of board or men, in poor style, requires no great ability. What principally facilitates blindfold play, is book-study—a familiarity with the openings and ordinary run of positions, with routine situations, points of attack and defence, "stock" moves, &c., &c., or what, in Chess phrase, is called "knowledge of the game." All this is acquired gradually, by study, and is so firmly impressed on the memory, as generally to render a good player, without sight of the board, able to know very well what he is doing, throughout the whole of a single, and not very intricate game.

It is the absence of this knowledge of the board, or game, which

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we say renders playing Chess without sight of the Chess-board or men so surprising to thousands. From our own experience and observation, we believe that most strong, well booked, players could, with a little practice, play blind-fold within about a Rook of their pitch of force.*

The degree of ease with which a player can conduct a game blindfold, is not a criterion of his proper Chess skill or talent. Mr. Walker observes that, whilst many of the best players, as Deschappelles, Boncourt, Sczen, St. Amant, and others, could not play without seeing the board, a host of men to whom one of that high class could give the Knight, would carry a game quite through to its termination blindfold.

There is great difference in the degrees of blindfold skill to which different heads can attain, dependent on the natural endowments.

Among the different players recorded in Chess history, as remarkable for their powers of playing without sight of the board or men, it may interest our readers to know that we find the following:—

Joseph Tchelebi, a Greek, the first recorded blindfold player, (A.D. 970); Buzecca, a Saracen (1266); Damiano, a Portuguese, (1512); Ruy Lopez, Medrano, Zerone, Alonzo, Cortega,—Spaniards; Carrera, and Paoli Boi, Sicilians; Leonardo, Mangiolini, Salvio, and Sacchieri, (a Jesuit priest, 1700, related to have played four games at once blindfold, with perfect ease)—Italians; Philidor, De Bourblanc, and La Bourdonnais, the great French blindfold triumvirate; Sarratt and M'Donnell, who appear to have been the strongest of British blindfold players; the late young Von Bilguer, a German, who gave great promise in the blind game; and besides these, there are several among the amateurs of our own day, both English and foreign, who can play uncommonly well without seeing the board. But the greatest living masters of the blindfold game, are M. Kieseritskij, the Livonian, in Paris, and the celebrated Herr Harrwitz, of Breslau, whose achievements are of European fame.

* Sufficient perhaps easily to beat the common run of parlour players; but a very different thing, be it remembered, from playing in the blindfold style of the great masters we just mentioned, whose power in this respect, seems like an additional faculty grafted on the Chess intellect.

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We do not pretend, nor would our space permit, to give instructions in blindfold play. It is at best a useless accomplishment, and one we should not care to see done away altogether. Chess is hard work enough, with every advantage, and playing without sight is always a great increase of effort, the strained memory being never released from its task. Chess blindfold is indeed an exercise little to be recommended; highly exciting, and calling the blood violently to the head, it is a sort of exertion to many particularly pernicious, and even dangerous.

Philidor appears to have played even three games at once, without sight of the board, with astonishing ease; but, in doing the same thing, Bourdonnais, wonderful as his powers were, suffered a rush of blood to the head, under which his constitution broke down.

There is, however, of course, an infinite difference between playing one game blindfold against a weak player, and the carrying on three together, against three chosen proficients. To the great masters of the blindfold game, quoted above, a single game of this sort were as easy as talking.

Blindfold play in general comes most readily to those who have fixed the board and general theory of the game in their heads by much book study. As it is to many, a highly pleasing and entertaining performance, we must, on quitting the subject, apprise such amateurs as are desirous to cultivate the art, that no assistance is to be derived from the "Instructions" therein, given in some of the old treatises on Chess. Damiano, Lopez, Carrera, and some other players, have written on the art of playing without sight of the board; but in their shallow principles, or rather axioms, you will find nothing of which you were not, beforehand, perfectly aware.

By far the best account of this department of Chess, along with a summary of really practical and available directions and hints to aspirants in the blindfold operation, you will find in Mr. Walker's recent publication, "Chess and Chess-Players."

It is to be observed, that the ability, or facility, with which a player can solve printed Chess problems, is by no means a criterion of his force in actual play. Mr. Penn sagely remarks, that one may be

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able to discover almost all the difficult Checkmates, published as problems, and yet be unable to play a whole game well; it being much more easy to find out at your leisure the way to do that which you are told beforehand is practicable, than to decide, in actual play, whether or not it is prudent to make the attempt.

There is, indeed, a certain knack in problem solving, obtained by practice—a sort of routine knowledge, which enables the experienced eye to see, generally, how to go to work from the mere "look" of the position. A much more comprehensive view is needed in order to play a whole game well, besides the additional requisition of nerve, principle, &c.

Mr. Walker observes, "that there is a noticeable difference in the style of play between book men and board men—between amateurs whose knowledge of the game has been derived from the study of Chess authors, and those whose strength is the result of strong practice; the former play the openings and endings of games best, but the latter have the stronger powers in a crowded, difficult situation." Our author continues—"Book players I have known to study away their brilliancy of imagination, and attenuate and tame down their Chess faculty, in the drudgery of *too much* theoretical analysis. Theorists, too, acquire over much confidence in their own powers." There is much truth in this. Useful, indispensable, as book knowledge is, it will not supply the place of what is equally necessary—practice with powerful players. What are the qualifications requisite to make a first-rate player? A M'Donnell, a Staunton, a Petroff, or a Heydebrandt? In the first place, there must be the rare master mind—extraordinary *natural genius*, which is a thing really distinct from that "knowledge of the game" acquirable by study and practice. A first-rate combines the excellence of the best book-men and board-men, as we have styled them. How great must be the invention, penetration, accuracy of calculation, judgment of position, and endurance, in a first-rate Chess-player! In one of his elegant little "Jottings on Chess," Captain Kennedy has very aptly defined the principal characteristic of first-rate Chess genius, to be *comprehensiveness*.

His is not merely that keen penetration displayed in particular

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positions, possessed by one class, such as are good problem solvers, nor that readiness in combining their pieces, but ignorance of Pawn manœuvre, common to others; nor that resource in working the Pawns, along with comparatively awkward play of the pieces, sometimes shown; nor is his a special superiority in the openings or endings of games only. The eye of the first-rate "surveys the whole board, from Rook's Pawn to Rook's Pawn, embracing at once the broadest generals and the most minute details." He distinguishes not only what is to be aimed at, but can see also the correct method of working to obtain it. His exact purpose formed, his line of tactics and train of play tend accurately to its consummation.

It is true that a naturally first-rate Chess genius will master the game much more rapidly than those less gifted can. But yet in general, as Mr. Walker says, "A Chess player favorably marked by nature, must still expend the same time upon his object, which it costs to attain rank as a linguist, a mathematician, or a surgeon.

It is sometimes difficult for good country players—a rapidly increasing class,—to know their own strength, or rank of play. A studying, strengthening, apt young player, if he can beat all his circle of opponents, generally considers himself more potent than he really is. This is, as we before observed, continually the case with promising young country Rook-players. While yet a young player of only a year or two's standing, therefore, beware how you deem yourself above heavy odds, until you have run the gauntlet in some of the strongest provincial clubs, or some of the London Chess establishments. You may be a dexterous Knight player, or it may be that you are in a condition to take the odds of the Rook for a year to come.

Good clubs and strong players are greatly on the increase. Where but a few years since, a fine player could scarce have found half-a-dozen players to afford him good sport at the odds of the Rook, he would now find a dozen able to give him a very hard battle at the Knight. There is a Chess club now in almost every considerable town in England. Several of these, not to mention such clubs as those of Liverpool, Leeds, Brighton, Bristol, Nottingham, &c., own players who would do honor to any Chess circle.

Players generally stamp their own characteristics, more or less upon their Chess-play. The hasty, impetuous character, is rash,

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precipitate, and wrong in play; the nervous, exciteable player too soon despairs, or is flushed and over confident on the appearance of a little success—both equally fatal faults. Players endowed with such innate, inveterate, slowness and obstinacy as belong to some, make terrible opponents—tiresome and fatiguing in the extreme, they are the very scourges of a Chess room. Some persons are by nature endued over largely with the bump of caution, and exhibit its effects in their style of play. Such players are not to be very speedily dispatched, but they waste time in needless precautions, and seem constantly to hesitate—they are afraid of shadows, and when fortune favors them with the opportunity of making a bold, decisive attack, they dare not trust themselves to it; the risk or sacrifice required is too much for their troublesome timidity, and they shrink back to the defence. Whilst the dashing, over-forward player jumps at his conclusion, and is generally wrong, the faint-heart's mouth waters for the victory of which he has a vision, but cannot muster courage to attempt.*

But 'twere needless to enlarge where every shrewd amateur can make his own observations.

Among the particular defects of players, it is observable that some cannot overcome the habit of making great oversights, irreparable blunders. The liability, for instance, seen now and then in a good player, to place or leave a piece in prize occasionally, by mistake, is "part and parcel" of the game of some amateurs; and, owing to an over-partial concentration of thought, or some temporary absence of mind to which they are subject, can never be altogether overcome.

It is a rather remarkable circumstance, with regard to the philosophy of Chess attainments, that after a certain amount of study and practice, a player arrives at his utmost possible pitch of skill, his *ne plus ultra* of Chess force, which, no matter what be his advantages or industry, he cannot pass. This "finality point" of Chess in-

* As a *general* rule for young players, however, we cannot make it too plain, that you are never to make a sacrifice unless you can *be certain* that your venture will "pay;" and look well to this, before you run the risk of letting one of your pieces go, or of letting one of your opponent's men escape.

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sight lies at almost all points on the graduated scale of Chess force, according to the different natural Chess capacities of players. Many amateurs, of course not devoting much attention to the game, never approach their highest capacity in it. Among those who do, how very rare is first-rate skill! Many attain to high skill, so as to take only the "Pawn and Two" in odds of the first-rate; many others cannot rise above the Knight from a fine player, and others are *altogether* unable to get over the odds of the Rook.

Chess skill is not necessarily associated with any other particular talent, nor with general capacity. It seems to be an exclusive faculty, a talent *sui generis*. We do not mean to say that there is a Chess "bump" yet to be pointed out in the head, but that great aptitude for Chess results from a certain relative balancing of the mental powers, which need not produce a like excellence in any other pursuit. Eminent Chess ability has been sometimes coupled with high powers in every other respect; sometimes with depth of mathematical thought—sometimes with logical keenness—sometimes with no other particular talent—sometimes with striking aptitude for the art of drawing—and remarkably often with the gift of music. Yet we cannot define the source or seat of Chess talent; for, on the other hand, men of every other variety of great talent, have found themselves, with all their efforts, unable to shine at Chess.

It would appear that the head marked by nature for great advance in Chess, should have concentrativeness and casualty largely developed, together with an expansion of those calculative organs supposed to lie about the brows. These, however, are but generals, and we must beware of drawing any hasty conclusions; the subject being difficult, and admitting of variety of principle, as well as of opinion. We may mention to our readers that some interesting little papers in point to which they may refer, appeared in the "Chess Chronicle," parts, October and December, 1849, and January, 1850.

In Mr. Walker's remarks on this topic, *chess psychology*, if we may be allowed the expression, he says, "I am acquainted with persons who have played Chess, and studied Chess, and written Chess, and read Chess unremittingly, weekly, daily, almost hourly, during twenty or thirty years—men of great and varied powers of

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mind—good engineers, skilful mathematicians, able logicians; but even as they took the odds of the Rook from a first-rate player in the beginning, so they must do still! The point to which their Chess faculty extended being once gained, there they must be content to remain, and make the best of it."

The French philosopher, Rousseau, as we have read, took a fancy to Chess, and devoted himself for weeks assiduously to its study; after which, on trying his skill with a mere tyro, he found himself beaten hollow, and became thereat irrecoverably disgusted with Chess. Mr. Walker observes that Napoleon, Charles of Sweden, Richelieu, Voltaire, Rousseau, Franklin, Burke, Wollaston, and many other men of mark, all played Chess, and played it badly.

One writer mentions, too, an amusing instance of a foreign amateur who played Chess continually, and with the utmost ardour, refusing to accept from any one smaller odds than the Queen, three Pawns, and the move!

The shrewd Mr. Penn, also, writes: "He who after much practice with fine players remains long in the middle class, becomes at last convinced, by time and ill-success, that there is a point which he cannot pass, '*Non homini cuivis contingit adire Corinthum.*' He is obliged to confess his incurable inferiority to players of a higher order; and he must be content with easy victories over a large majority of those whom he meets with in society."

Other amateurs, on the contrary, in the course of a few months acquire, comparatively speaking, an extraordinary degree of insight into the mysteries of the game. The inference to be drawn from these facts is plain.

We must here caution young players against giving way to anything like despair, or supposing that they are *never* going to become good players because they find themselves for a long time at heavy odds from a veteran in the art. You must expect to toil long and hard at odds; some time from starting, taking the odds of the Queen, and a very great deal longer receiving the Rook from a fine player. And you are not to suppose that you have approached your "finality" point, because you cannot surmount heavy odds with the same rapidity as some others you may have known.

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It is a happy circumstance, with regard to Chess, that all players are individually able to persuade themselves of the pleasing belief, that they really possess, or soon may do, a most surprising and delightful degree of skill in the art; and truly, most gratifying is it to know, that young players, taking at least the odds of Rook from an old hand, find full as much pleasure and interest in the practice and study of the game, as do the most able proficients. Be it remembered, that ardent fondness for Chess is no proof of uncommon talent or genius for the game. Stupid indeed must that intellect be, which after acquiring something of the science of the game, could neither appreciate nor admire its beauties. We never knew any one decry Chess, except the individual happened to know less than nothing about it. In fact, where the game has been really entered into, there is, in the whole round of human enjoyments, none so fascinating, none which takes so firm and constant a hold on the mind, as Chess-play. There is no pleasure equal to that of the young Chess-player beginning really to understand the game. Chess, indeed, seems to possess every attraction that could possibly be concentrated in a purely intellectual exercise. The only danger is, that of Chess idolatry to young players. Young and clever amateurs are sure to be enthusiastic. Wherever there is a spark of chivalry in the character, or of logical activity in the mind, there will be intense admiration of the game of Chess.

To such of our readers as may be romantic, we cannot forbear recounting a remarkable occurrence, narrated by a pleasing Chess writer, whom we have before quoted. The anecdote tells of a young man, who, to other gifts, added that of a fine imagination, and possessed uncommon talent in the art of writing verses. Having learned the game of Chess, the youth became so ardently fond of it, as to devote himself for some length of time assiduously to the study of its mysteries. Strange to say, after this fit of Chess study, he found that his poetical vein had entirely deserted him! The course of logical, formal thinking, through which he had passed in his intense application to Chess, had quite extinguished the sacred fire of poetry.

What a sad triumph of the scientific and calculative was this! the poet's inspiration annihilated, his muse divorced, and the wings of his Pegasus clipped for ever!

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In concluding this part of our chapter, we would say to young Chess aspirants, do not glut your Chess appetite, for this will only fatigue and enfeeble your powers. Take the study of the game quietly and gradually; assured that by time and good practice, along with regular book study, your knowledge of the game will become what it cannot be made all at once. There is no such thing in Chess, as being "crammed," or "forced,' into an adept. With your rivals in Chess skill, play matches for some stake, such as a good work on the game; nothing will conduce more to your steadiness in play, than the playing of set matches; as all players, under these circumstances play more carefully than usual, and, in fact, do their very best. Nothing will settle the point of precedence between two players so well as a match or two, of an odd number of games, say seven, eleven, thirteen, or twenty-one, as preferred, drawn games not counting at all. Do not allow yourself to be very much vexed or annoyed at losing, but determine to be, as you may be, the stronger for every fall, by examining your lost games afterwards, so as to learn something from every error. But advising young players not to feel irritated at defeat, is perhaps about as useful as advising them not to make mistakes. We remember, when a very young player, writing out a list of those errors by which we had incurred provoking losses in play; such as the letting two pieces be forked by a hostile Pawn, losing a piece by a divergent attack of the adverse Queen, &c., &c.—but no talisman this; there is nothing for it, except that increased acquaintance with the game, which only long practice can impart. Old players make mistakes sometimes, but not often, as young players do. Avoid playing fast, careless games. Many players, after one or two defeats, are quite unfitted for playing again directly. Always endeavour to let your time and temper be such that you can play your best calmly. Play as little as you can with bad players; from every well contested game, a young player may learn some new point. Young players who have the opportunity, will do well to read carefully the fifth chapter of Mr. Walker's "Art of Chess-Play," or "General Remarks and Maxims," with particular instructions in the play of each piece.

For the closing topic of our long and somewhat desultory chapter

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on the study and practice of Chess, we have reserved a department of high importance to young players, namely, the receiving and giving of Odds. Before speaking particularly of each degree of odds, there are a few general remarks to be made. Where there exists a disparity of skill at Chess, the better player ought always to give such odds, in kind, as may about counterbalance his superior force of play; the piece given in advantage, be it Queen, Rook, Knight, or Pawn, being removed from the board before the commencement of the game.

One may often hear persons declare that they think it cowardly to take odds, that they had rather be beaten on even terms; or that the removing of a piece, in odds, must spoil the game. All this is sheer nonsense, and only bespeaks utter ignorance of Chess. A game played even, where one party should be rendering the odds of a piece in order to give the other a chance, will have no interest for the one, and little pleasure for the other. If the weaker player has no chance, of course the stronger player can have no sport. We shall divide our remarks on odds, for the convenient use of inexperienced players, into two sections, treating briefly, first, of the receiving of the different amounts of odds, and second, of the giving of odds.

ON THE RECEIVING OF ODDS.

1. The odds most in use are, 1st, the giving of the Queen; 2nd, of the Queen's Rook; 3rd, of the Queen's or King's Knight; and 4th, the giving of the King's Bishop's Pawn, with the first, or first and second moves. Besides these, several other varieties of odds have been devised; such as the engaging to checkmate with a particular piece, or pawn, or on a particular square; the allowing one's opponent's Queen to have the Knight's move, &c.; but other odds than the four species above mentioned, are very rarely used; see, however, the interesting account of all sorts of odds, contained in the "Chess Player's Companion," Book V. It is an understood thing, that the player who gives the odds of a piece, is always to have the first move unless agreement be made to the contrary.

Such enormous odds as the Queen can only be given to very

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young players. As there always are, however, in the Chess world, many tyros thus inexperienced, we shall not neglect to render them such advice as may be useful. You are not, on account of your opponent's having no Queen, to bring your own out very early, as if she alone were enough to win the game. Most young players, by so doing, give the adversary the very opportunity he wants, of bringing out one piece after another, till his whole force is developed, whilst the fugitive Queen is attacked and driven from square to square, losing time, until the game perhaps is lost. When a good player gives you the odds of his Queen, do not play out your Queen until you have moved out your Knights and Bishops into the field, and Castled your King. Castle on the King's side. Watch for an opportunity of giving up your Queen in exchange for both his Rooks, or for a Rook and Bishop or Knight. You will generally find such an exchange tell heavily to your advantage. Avoid giving your opponent useless checks, which he may cover, at the same time driving away the piece that checked him. Beware of moving your King's Bishop's Pawn. Be careful not to allow of your Queen's being "pinned," in front of your King, by one of his Rooks, or Bishops. Look well also that his Knights may not "fork" your King and Queen, or Rooks. Another thing you have to guard against, is the having two of your pieces forked by a hostile Pawn. Before attempting to go in and win, by a wholesale attack, neglect not to see that your own King is secure. With such huge odds as the Queen, of course you should take every opportunity to exchange off pieces. Your antagonist will seldom be able to make good any attack, if you can succeed in changing off two pieces early in the game. No matter what odds you have, let the strict laws of the game be observed on both sides. We need not add to these general rules; an apt pupil with good practice is not likely to remain at the odds of the Queen longer than a few weeks.

It is easier to give a beginner the odds of the Queen, than of both the Rooks. The Queen's Rook and Knight, in odds, are very nearly as heavy as the Queen. For a while after you have surmounted the odds of the Queen, you may yet find a strong player able to succeed in giving you the Rook and Pawn and move; it should not, however, be long before you overcome all such enormous odds, and make a stand at the Rook.

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2.—*On Receiving the Odds of the Rook.*—The Queen's Rook is given in odds rather than the King's Rook, because the latter is required in order to castle with advantage, an indispensable step. When able to cope with a strong player at the odds of the Rook, we suppose you to be acquainted with the outlines of good play, and familiar with all very rudimentary principles.

Although you cannot too thoroughly digest the sound general principles of scientific play, you will find that when one party is taking the odds of a piece, there result, from the nature of the circumstances, some particulars not applicable to *even* play, or Chess proper. To young players receiving the Rook, we offer the following counsel, in the first place on *generals*, and secondly, on matters of detail. Study to develope your whole force as rapidly as possible; have no men idle; how often do young players, at the odds of the Rook, find, when their game is lost, that their Queen's Knight and Rook have been all along at home and useless. You cannot expect to maintain an equal game, with only half your adversary's amount of force in the field. Having, in your Rook plus, a winning majority to start with, you must strive to exchange pieces as much as possible; but as your opponent is perfectly aware that this is your best line of tactics, he will endeavour to contrive that you shall not exchange without injuring your position, or furthering his attack; do not, therefore, exchange hastily, but consider first the subsequent position and its consequences. Mr. Penn says, "When you receive the odds of a piece from a better player, remember that he sees everything which you see, and probably much more; be very cautious how you attack him; you must act in the early part of the game entirely on the defensive, or probably you will not live long enough to enjoy the advantage given you. Even though you may still have the advantage of a piece more, when the game is far advanced, you must not feel too sure of victory. Take all his Pawns quietly, if you can, and see your way clearly before you attempt to checkmate him." With regard to the small tactics commended in the last clause of this maxim, however, do not misunderstand. It may very easily happen that whilst you are losing time in picking

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off your antagonist's pawns, he will be accumulating a winning force about your King. Mr. Staunton observes that the amateur who most readily surmounts the large odds, is not the one who tenaciously sticks to every Pawn, but he who endeavours to wrest the attack from his opponent, and is always on the look out to sacrifice his extra piece for some decisive advantage in position. Many times young players do not know when they have sufficient force to win, and very often, in their anxiety to save some Pawn or piece which they might well spare, afford the adversary time to escape from an attack or to mature one, and finally lose the game.

As, however, players taking the odds of the Rook are not supposed to see very far, in general, they should not try to play "fine," so much as to maintain a simple, straightforward game. If you can effect an early exchange of Queens, this, with the odds of a Rook, will probably decide the game in your favour. Your opponent, of course, will always try to avoid your changing Queens without loss. When you find that you have your powerful foe fairly underneath you, be very careful; this is a time when young players, elated with success, are so apt, in their haste, to make fatal blunders. You will probably lose dozens of games thus, which you knew to be "dead won," before you quite overcome this liability. Should your veteran foe find his attack foiled, and perhaps heavy loss sustained in addition to the Rook given, he will yet, probably, draw his scattered remnants together, and wait in quiet for any error on your part, to make his last spring; beware, therefore, of the crouching lion still, and be cautious how you beard him, although he be crippled, and, as you think, helpless.

Even with such odds as the Rook, you will not be able to make much stand against a fine player, without some knowledge of the book openings. In general, you will not do well to adopt openings, or defences, of which you are ignorant, or with whose details you are unacquainted; because your opponent, booked and practised in every path, is prepared to take heavy advantage of your first error. The more thoroughly you are grounded in the openings, the more difficult it will be to give you such odds as a piece. Respecting the playing of the "close game," we do not advise you to cling to it very closely. With the odds of a piece, it is unquestionably your

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safest opening, and *in a match*, you will do well to adopt it frequently, as the strongest shield against attack. But as the games springing from the royal opening (1. King's Pawn 2 on each side) are much more interesting and instructive, you should in general play up K. P. 2. The close game is a favourite with some, and you ought certainly to be acquainted with its features. See, therefore, the "French Game," and the "Sicilian Game," in the "Chess-Player's Handbook," pp. 368, 371; or Section viii. of our Chapter on the Openings.

We shall now proceed to detail what we consider to be the best defence to each of the principal Openings, supposing the defending party, or second player, in each case, to be receiving the odds of the Queen's Rook.

We remind you, in the first place, that the book moves, given as best in *even* play, are not always so in practising with the odds of a piece; your tactics, in this case, being simply to run as little risk as possible, and to get a free open game as soon as you can; your game being in its nature won, from the piece plus. The notation we here adopt, is that used in the translation of Jaenisch—it is more distinct and expressive than any other Our youngest reader will scarcely require to be told that the letters *over* the line denote the moves of the first player, and those under the line, the second player's.*

To begin with the King's Knight's opening: $1\frac{KP2}{KP2}$ $2\ \frac{KKtB3}{}$ we believe that the second player's best defence, with the odds of Rook, is now $2\ \overline{KKtB3}$; thus avoiding the Evans' Gambit, and some other tenacious attacks which may be obtained upon $2\ \overline{QKtB3}$, and preparing to castle as soon as his opponent.

You will find this opening analyzed at length, as "Petroff's Defence," in the "Chess-Player's Handbook," p. 77: the best subsequent moves for each party, are those given in Section I., Chapter III. of our work. Jaenisch calls it the "Two King's Knight's Game," and is very elaborate in his examination of it. We have not space to enter here into the further details of the defences which we advocate, but

* For explanation of the common abbreviations, see the introduction, p. 5.

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remind our young readers that they may make themselves well acquainted with those details, from our next chapter. Mr. Walker considers that, receiving the odds of Rook, the tyro's best reply to 2 $\frac{\text{KKtB3}}{\text{———}}$, is 2 $\frac{\text{———}}{\text{KBP2}}$, an opinion with which we cannot coincide, deciding much in favour of 2 $\frac{\text{———}}{\text{KKtB3}}$, a move which is also in even play, for some reasons, preferable to any other defence. The Philidorian Defence, $\frac{\text{———}}{\text{2QP1,}}$ though safe, is not quite so advantageous.

In the King's Bishop's Opening— 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBQB4}}{\text{———}}$ your best defence is decidedly 2 $\frac{\text{———}}{\text{KKtB3}}$; this retort constitutes the "King's Knight's defence to the King's Bishop's Opening." For the best following moves on each side, see the next chapter, or the Handbook, p. 222. This move forms a counter attack, and eludes the Lopez Gambit, the Wing Gambit, Double Gambit, &c., all favorite attacks with a proficient, when giving the Rook. The Queen's Bishop's Pawn's Opening, 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{QBP1}}{\text{———}}$, is not sufficiently attacking to be well adopted by the player giving a Rook; the strongest reply is 2 $\frac{\text{———}}{\text{QP2}}$; and 2 $\frac{\text{———}}{\text{KKtB3}}$ is safe enough. We do not advise you to adhere always to these defences, though the strongest; because you will learn much by playing the other book defences in their turn. The systematic assaults to which you may subject yourself, will furnish you with that knowledge of Chess attack which you will want, in your turn, when playing with other opponents. The Evans' Gambit, for instance, is a highly interesting, brilliant, and instructive *debut;* in defending it, at the odds of R., you will find it best at move 5, to play the attacked B. to Q. R. 4, and then play K. Kt. to B. 3, preparing to take K. P. with Kt., or to Castle. See "Handbook," Evans' Gambit, game iii., p. 136. We have not space to say much more upon the subject of advantageous defences at odds, but commend their study to the ingenuity of young players.

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With regard to the King's Gambit, you will do better not to take the Gambit Pawn, unless you are acquainted with the correct defences to the various branches of the Knight's and Bishop's Gambit. If you are "up" in these long and intricate routines of defence, you will get the more instructive game by taking the Gambit. At odds, however, the shorter and easier course is to refuse it.

Your best evasion to the King's Gambit, 1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{}$ is, we believe, 2 $\frac{}{KKtB3}$ as advocated by Jaenisch. This is a better evasion than either 2 $\frac{}{KBQB4}$ or 2 $\frac{}{QP2}$ both of which are are, yet, safe enough. The evasion of the Gambit by K. Kt. B. 3, has been much less noticed than it deserves. On all the "evasions of the Gambit," the best and most ample authority is Jaenisch. In the above refusal, the model moves on each side appear to be—

1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{KKtB3}$ 3 $\frac{BP\times P}{Kt\times P}$ 4 $\frac{KKtB3}{QP2}$ 5 $\frac{QP1}{KtB4}$
6 $\frac{QP1}{KtK5}$ 7 $\frac{QBP2}{QBP1}$ 8 $\frac{QQKt3}{QKtP1}$ 9 $\frac{QKtB3}{QBK3}$ 10 $\frac{QBK3}{}$

and the first player has some advantage in position, but nothing decisive: if playing at odds, the defendant would now take P. with P., and then change off pieces. For the regular defence to the King's Knight's Gambit, see Sec. V. of Chap. 3.

When receiving the odds of a piece, you make a strong defence to the Bishop's Gambit, thus: 1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KBQB4}{QP2}$ and if now 4 $\frac{B\times P}{KKtB3}$ or if 5 $\frac{KP\times P}{QR5ch}$ 6 $\frac{KB}{P\text{ to }KB6}$ and the first player can get no attack. We conclude our remarks on defences when playing at odds with a few cautions respecting some other minor points in play. The loss of a minor piece, early in the game, although you have the odds of the larger piece given you, will generally cost you the game. Towards the close of the game, however, a difference is observable, and it often happens that the player giving the Rook, by winning a piece for a Pawn or so, leaves his young opponent, if the latter has maintained his position, stronger

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than before When the Rook is given you, the loss of the exchange in the course of the game is not very serious, as young players handle their Rooks worse than any other piece. Do not be afraid to give up your surplus Rook for an annoying Knight or Bishop, nor a minor piece to break up the adverse centre of Pawns—of course at a proper opportunity.

After Castling snugly, or changing Queens, young players are apt to be over confident. Even after the exchange of Queens, especially if it has cost you a Pawn or two, or your opponent has got his forces well into the centre, do not be too sure, particularly if he can hinder your Castling, as in such case he will probably be able to embarrass you exceedingly. Beware of moving your K. B. Pawn before Castling, especially if the hostile K. B. is at Q. B. 4. Castle on the King's side, rather than on the Queen's—the latter in general turns out badly. After Castling and moving up the K. B. P., the Check of the adverse Q. at her Kt.'s 3rd, is a move whose consequences are easily and often overlooked by the young player. There are many other such points too, to be learned by experience. One thing of which you must carefully beware, is the allowing your adversary to obtain a Stalemate. As soon as he is fairly reduced, he will look out for this, and if he has only a Queen or Rook left to move about, will endeavour to get his King locked up, and then check you so as to compel you to take his only moveable piece, and thereby give Stalemate. You should be very mindful of this when playing a Rook, or your two Rooks, at the close of the game, along with Pawns, against his one Rook with or without Pawns. As an instance in point, we refer you to positions V. and VI., at the close of our Critical Situations.

The two following positions also occurred between the author and a tyro:—

WHITE.	BLACK.
K at Q	K at K6
Rs at Q2 and KB2	R at QB6
Ps at KKt3 and KR2	Ps at KR6KKt5K5 and KB5

White had now to move, and played R. takes K. B. P., where-

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upon Black drew the game by playing R. to Q. B. 8, Check, obliging White to take the R, and so give Stalemate. A similar opportunity of drawing occurred to the author in this position also :—

WHITE.	BLACK.
K at KKt5	K at KKt
R at QB7	R at QKt
B at KKt6	
Ps at KKt7 and QKt4	

Black having to play, moved R. to Q. Kt. 4. Ch.; White thoughtlessly stepped K. to the R. 6, when Black directly carried R. to K. R. 4. Ch., and whether White take R. with K. or B., he gives a Stalemate. From these instructive situations, the young player will perceive what care is sometimes requisite in finishing a game, even when the weaker force appears without chance. Young players are sometimes heard to say that the Rook is like little or no odds at all, because a fine player "wins before he wants his Rook," this is the remark of the merest beginners, and can have only any meaning in the case of the very weakest Rook players; such as know so little of the game, as to be beaten with literally a mere handful of men.

Tyros, thinking too highly of their own strength, often suppose that they have quite "got over the odds of the Rook," long before they really have. They do not know enough of the game to see how small their strength is. When an old player, you will look back upon the time when you received the Rook, and perceiving how much was then unlearned, smile upon your fancied strength.

A young player will ask, how long shall I be in overcoming the odds of the Rook? Perhaps a year or two. If you have opportunity to practice continually with really strong players, you will probably not remain nearly so long at such odds, as you would if playing only with weak men, or those about your own force. We recommend to your attention the defence games at the odds of the Rook, in the "C. P. Companion," book 5, p. 402.

Giving the first move, in addition to the Rook, increases the odds a good deal, as the second player must find it extremely difficult both to prevent the exchange of pieces, and turn the attack back upon his foe. Giving the Queen in exchange for the Rook, is odds rather

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heavier than giving the Rook. In playing the "Pawns' Game," the removal of a Rook will be about compensated by five extra Pawns, or four. You will observe that the openings springing from 1 $\frac{KP1}{\quad}$, 1 $\frac{QP2}{\quad}$, 1 $\frac{QBP2}{\quad}$, 1 $\frac{KBP2}{\quad}$, and 1 $\frac{QKtP1}{\quad}$, are defensive rather than attacking; so that they are seldom adopted by a player giving such odds as the Rook. We now pass on to say a few words

3. *On receiving the odds of the Knight.*—When so strong as to take only the odds of a Knight from a real proficient, we may suppose you to be above all rudimentary advice. We shall not therefore have very much to say on these odds. In a match at the odds of Knight, your strongest plan is to meet 1 $\frac{KP2}{\quad}$ with 1 $\frac{\quad}{KP1}$, or with 1 $\frac{\quad}{QBP2}$. Supposing both parties to have played 1 $\frac{KP2}{KP2}$, your safest reply to 2 $\frac{KBP2}{\quad}$ is 2 $\frac{\quad}{QP2}$, or 2 $\frac{\quad}{KKtB3}$, so as to avoid the dangers of the gambit. Receiving the Queen's Knight, your strongest defence against 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{\quad}$, experience leads us to believe to be 2 $\frac{\quad}{QP2}$, because, as he has no Q. Kt., there is not any objection to the early *sortie* of your Q. For the details of this opening, see the C. P. Handbook, p. 99; orWalker's "Art of Chess-play," p. 50. With the odds of Kt., you best meet 2 $\frac{KBQB4}{\quad}$ by playing 2 $\frac{\quad}{KKtB3}$, eluding the "Evans" and "Wing" gambits; try, however, the different book defences in their turn—the Knight is killing odds. In general, as soon as you conveniently can, oppose your Q. B., at K. 3, to the adverse K. B; this is often much stronger than pinning the adverse K. Kt. with this B., a move of which young players at odds are too fond. The King's Knight, as well as the Queen's, is very often given in odds, although the Q. Kt. is the commoner odds of the two In the C. P. Companion, Chaps. II. and XV. you will find many valuable and instructive games at both these odds.

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Against many players, not well versed in the theory of the openings, it is easier to give the K. Kt. than the Q. Kt. In the former odds, the attack consequent upon an error is more dashing, as the first player is able very early to Castle, and play up his K. B. P.

In concluding our remarks to young players on receiving the odds of a piece, we would say, always take such odds from a superior player as he thinks fit to give. A fine player always knows what odds he can fairly render. Do not, therefore, if you find yourself beaten at the odds of a Rook, flatter yourself that it is only because you are careless, or over confident; nor are you to imagine that you would do better if only receiving the Knight. This is a very common error among young players, who fancy that they are not doing their best, when routed at the odds of the Rook. The attack, when the Knight is given you, may not be, as Penn observes, so rapid and violent as when you have the Rook given you, but your ultimate defeat would be much more certain. If, in the one case, you were quickly killed, in the other you would die in lingering torments.

Few things are more annoying to a skilful player, than being bored to play even, or at small odds, with a player to whom he knows he ought to give a Rook.

Remember that the finished player knows your strength much better than you do yourself, and if you wish to prove that he cannot give you a Rook, do so by checkmating him, and not as some players do, by vain excuses for their own defeats.

The *Knight and Move* are odds very nearly as heavy as the Rook. Indeed most fine players, we believe, would prefer giving the Rook to the Knight and Move.

The odds of the "exchange," (that is giving the Rook in exchange for an adverse Knight) is not heavy. On account of the variety of skilful attack and defence which these lively odds admit, they deserve much more patronage than is bestowed on them.

4. *On receiving the odds of the Pawn.*—We now pass on to the smaller odds, wherein the stronger player yields no piece, but only a Pawn and the first move or two.

Observe first, that the Pawn given in odds, is always the King's Bishop's, that Pawn being considered the most serviceable. The

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odds of the Pawn and two moves is very much in vogue among our leading players, and its features should be studied, therefore, by every Chess aspirant who has surmounted the larger odds of a piece.

Among weak players, these small odds are of little value,—greater advantages than the Pawn and move being lost and won, on each side, many times in the course of a game, without either party's being aware of it. But among fine players they tell heavily. As players taking only the "Pawn and two" from first-rate men, are of course above all our advice, we shall only offer a few hints and directions to such young amateurs, as take these odds from those who are somewhat their superiors.

If you know not how to take advantage of these small odds, but are unacquainted with their openings, the Pawn and move or two will prove of little or no advantage to you.

No player need be ignorant of the correct play at these odds, however, since the publication of Mr. Staunton's "Chess Player's Companion." At Chapter XVIII., page 448, of that work, you will find the important analysis of the "Pawn and Two," with all its variations, as complete as any of the other openings. We may just remark that, receiving the "Pawn and Two," your best leading moves seem to be K. P. 2 and Q. P. 2; you thus occupy the centre, and liberate your pieces for action. When allowed so many moves at starting, you will be aware that the law always prohibits you crossing your own half of the board. When receiving the Pawn and two, there is great danger of your playing in too rushing and forward a style. You must not expect to win in a haste, it is not the two moves, but the Pawn, which should cost him the game. Neglect not, therefore, any ordinary precautions. At the Pawn and two, it is not generally good play to make many early exchanges of pieces.

On the receiving of the "Pawn and Move" we need say little. In order to derive proper advantage from these small odds, you must be somewhat acquainted with the book analysis; see the "Chess Player's Companion," Chapter XIX, where the attack and the best defence is fully mapped out. Your best first move seems to be K. P. 2; to which he may reply with K. P. 1, or Q. Kt. to

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B. 3, or Q. P. 1, or K. Kt. to R. 3, &c.; of course he cannot play, 1. K. P. 2, or you would decide the game at once by playing 2. Q. to K. R. 5 (check), &c. In the volume before him, the student will find at Chapter V., Part II., several instructive examples of games played at the odds of "Pawn and Move," and "Pawn and Two," whence he may learn a good deal, both of the attack and of the defence.

The reader will remember that we planned to divide our remarks on odds into two Sections, the *receiving*, and *giving* of odds. We come now to

THE GIVING OF ODDS.

Our remarks under this head are, of course, not intended for the proficient; but for the use of young students, who, although not in reality very strong players, are able to render odds to many of their brethren in Chess. Of this promising class, there are we believe, at least a few in almost every Chess circle. After a few preliminary general remarks on Giving Odds, we shall proceed to some hints on matters of detail, which may prove useful to young players.

As a general rule, we would say, always give odds where you are able to do so. The ability to give odds well is not a sure criterion of a player's real force. There is, indeed, it has been observed, a certain knack in this variety of the game,—an aptitude at hitting the most promising line of attack in the opening, and at bringing round all possible amount of force speedily to bear on the adverse king; and at perceiving a judicious sacrifice, or a cunning departure from the book routine. This kind of dexterity, or readiness in play, is often not possessed by very strong players, whilst yet belonging, it may be, in no small degree, to those who are really their decided inferiors in sound play. It requires a quick tact, and brilliant inventive genius, to yield heavy odds with striking ability. What bold, sparkling, dashing specimens, are among the games played at heavy odds by Mr. Horwitz!

In Mr. Staunton's contests at odds, we find models of invention, daring, and endurance, unequalled. The ingenuity and resource

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displayed, in this class of games, by Mr. Buckle and Mr. Harrwitz, have excited the admiration of every Chess-player.

Many very potent players never attain the power of giving odds well. It often requires the playing of several games between two parties, to enable the stronger player to give the weaker all the odds he is competent. The latter's knowledge of the game, and style of play, &c., cannot always be grasped from one or two games only. The converse of this is also sometimes observable. One great difficulty in giving odds, lies in that particular wherein this species of game differs from ordinary play, *i. e.*, the superior players being obliged to guard, besides all usual contingencies, against the natural incessant attempts of his adversary to facilitate his game by changing off pieces as fast as possible. When you give a player odds, this is his best plan, and you must parry it as well as you can.

Of course when yielding the odds of a piece, you are often compelled to play unsound moves, the effects of which your opponent is not supposed to be able to see through.

It often happens that against a weak player, or one versed only in certain stereotyped routines, your best plan is to give him a weak move, in order at once to draw him from the beaten path, and throw him on his own resources.

Much of the art of giving odds consists in *gaining time*, cramping your opponent's game, crowding his pieces, cutting off retreat from his King, tempting his Queen out of the scene of action, and taking advantage of her absence,—but much better than any rules like these, is the playing over of games wherein masterly players have given odds. If you wish to excel in giving odds to your inferiors, you will learn more from such contests than from anything else. Abundance of brilliant models, at every amount of odds, is within the reach of every player. The games played by Mr. M'Donnell at odds, are very sparkling and instructive; those wherein he gave the Knight are better, and more improving than those at the Rook; owing to the badness and lameness of the defences against the King's Gambit, made by the players to whom M'Donnell* gave the Castle. Books

* All M'Donnell's recorded games at odds are contained in Mr. Walker's "Thousand Chess Studies," wherein are also lots of other masterly contests at odds, by the best players.

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I. and V. of Mr. Staunton's "Chess Player's Companion," are wholly devoted to games at odds, and furnish the student of the art of giving odds, with all he could wish for. The admirable games in that volume, played by its author at the odds of the Rook, King's Knight, and Queen's Knight, will supply to the young player a fund of the most delightful and instructive Chess study.

We conclude with a few remarks on the openings, in giving the different amounts of odds. Much of your success, when giving the odds of a piece, of course depends upon your opening. If, when giving a piece, you adopt a well known, straightforward, and not very attacking opening, your chance of success is diminished immensely, as he will be able to develope his whole force, Castle securely, and change off pieces. Your opening should be as attacking, and as difficult for the defendant as you can make it, keeping him as long as possible upon a servile defence.

To young players who are well versed in the openings, it is exceedingly difficult, for a proficient even, to give such large odds as a piece.

Giving the odds of the Queen's Rook or Knight, the Evans' Gambit is, on the whole, the most favourable opening the first player can set up, because the attack in that *debut* has so many forms, and is so extremely tenacious. Giving the Rook, the "Wing* Gambit," and the Double Gambit, are also favourite assaults. The King's Gambit too, is a famous opening when you give the odds of Rook, but the modern book defences thereto are so complete and so elaborate, that if the younger player know the routine, its attack is very liable to break down. The Bishop's Gambit is not so good, because there are so many irregular defences which, at odds, soon abolish its attack altogether. The Bishop's Gambit answers best against players partially acquainted with the correct defence to it. Giving such advantage as the Rook, of course you should have some knowledge of your opponent's play.

Young players giving the odds of a piece, often find it very difficult to know whether an exchange of pieces should be ventured, or avoided

* That is $1\,\frac{KP2}{KP2}$ $2\,\frac{KBB4}{KBB4}$ $3\,\frac{QKtP2}{}$

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at the loss of time. There is no rule beyond experience and calculation. Even at odds it is often best not to shrink, if by the change you can draw the adverse Queen into position for attack, or otherwise gain time, or secure a passed Pawn's progress.

Young players, when they have lost, having had the odds of the Rook, will often tell you that they "really ought to have won that game," that it was "fairly their own," and make other such apologies for their losing by "a slip," what they had, as they say, "dead won." To these excuses you may just reply, that, of course, they *ought* to have won, as they started with a won game; but unless you expected them to make a good many bad moves you would never have given them a Rook.

Young players often seem to forget that the strongest tackle will not hold a heavy fish, though fairly hooked, unless it is managed by skilful hands. The not making blunders constitutes, indeed, an essential and rather important difference between good and bad players.

We need not say more on giving the Rook. The Knight is very large odds, and in giving it you presuppose a great disparity of skill. When minus the Queen's Knight, your opening must frame an early attack; besides the Evans' Gambit,* the Double Gambit, Wing Gambit, and some other forms of the King's Bishop's game, are favourable *debuts*. The King's Gambit is also a favourite with some players, at these odds, though it should be weaker than some others, owing to the Queen's Knight being an important agent in the King's Gambit attacks. The "Fianchetto" is also a fair venture. Without your Q.'s Knight, you would do badly to set up the Bishop's Gambit, or the Queen's Gambit, or the Close game; also the ordinary Giuoco Piano and Scotch game are disadvantageous.

We now proceed to say a few words on the odds of the King's Knight. Here the different forms of the King's Bishop's opening are your most favourable attacks. You can Castle early, and play up the K. B. Pawn in good time; so as, unless your adversary play very carefully, to make a promising onslaught on the King's side;

* The games at the odds of Q. Kt. played by M'Donnell at this opening are very beautiful. See his collected games by Greenwood Walker, or Mr. George Walker's "Chess Studies."

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but the worst is, as Mr. Staunton observes, that your Queen's side forces are often lagging behind until the battle is decided against you. Giving the K. Knight, you may also open advantageously with the Queen's Gambit, and the Queen's Bishop's opening, taking early advantage of the freedom of your K. B. Pawn. When giving the K. Kt., there is a favourite opening commencing thus :— 1 $\frac{KP2}{KP2}$ 2 $\frac{QP2}{P\times P}$ 3 $\frac{KBQB4}{}$ &c. This *debut* generally answers extremely well against young players, or men not strong in the openings. For the defence to the different varieties of this attack, see our next Chapter, under the "Centre Pawn's Opening."

We have sometimes heard young players (very fair players too) say that the Knight is no great odds, and that it appears to make little difference in the first player's strength of game, seeing how quickly the Rook is brought into play on the side where the Knight is given. The idea that a Knight is *small* odds, is, however, a great delusion—it is in reality immense, and though a skilful player will make the most of his position, should, ere long, lead, with correct opposing play, to the forced exchanging of pieces, and step by step, to certain and utter loss. Of course, it is to be expected that the force minus only a Knight will hold out, even against the best play, considerably longer than when minus a Rook. The recorded games in our different Chess works and periodicals, at the odds of a Knight, form a most interesting and elegant portion of Chess manufacture. The Knight not constituting alone a mating force, there is, in combats at this odds, more interest, a greater variety and length of contest, and more sound manœuvre, than in games wherein there is made such gigantic inequality as that of a Rook.

It is found so difficult to give young players the odds of a piece after they have learnt well the book openings, that the proper advantage is sometimes yielded by giving, instead of a piece, the first several moves. Thus, in place of removing one of his Knights, the superior player may give his opponent the first five or six moves. The Rook might be equalled by ceding instead, seven or eight moves at starting. Of course, the party receiving these moves is never to

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cross his own half of the board before his opponent has played. This method of giving odds, although it serve to throw the weaker player on his own resources, is little practised, owing to the giver's getting a most uncomfortable game, and to the strong antipathy to innovation existing among Chess players.

We now arrive at the concluding topic of our observations on odds. In giving the "Pawn and move," or the "Pawn and two moves," it is absolutely necessary that you should know well the standard moves in the defence. If unacquainted with these routine steps, you will probably find the odds of the "Pawn and two" more ruinous than the giving of a piece. For the best attacks and defences, in the games of the Pawn and two moves and Pawn and move, consult the "Chess Player's Companion," pp. 448—470. See, also, Sections 1 and 2 of our Selection of Games, Part II.

In closing our long, and somewhat desultory, chapter on the Study and Practice of Chess, we cannot but agree with an old writer, in wishing that we could furnish players with a rule for avoiding mistakes.

We beg to suggest two maxims—perhaps the best of which this business will admit :—

I. Strive to acquire and maintain a habit of playing uniformly at a moderate rate; never allowing yourself to move without a little calm reflection.

II. Never permit yourself to retract a move, nor to touch one piece and move another.

These two simple rules, borne in mind, and carried out in practice, will conduce more than anything else to render your play steady.

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CHAPTER III.

A SHORT EXAMINATION OF THE OPENINGS.

As we have before observed, the different openings of the game constitute that branch of Chess theory which requires, most of all, the young player's study.

In the present chapter it is not intended to enter into an elaborate analysis of each *debut*, but, rather, to present the student with a summary of the merits of the principal openings respectively, pointing out what appear to us the best attacks and defences in each.

We shall, however, whilst treating of each opening, always furnish the student with references to the best authorities which he can consult for *complete* analysis of the opening under consideration, with its variations.*

The young player will perceive that we do not make it our business to teach him the whole of the openings (leaving that to larger treatises), so much as to guide him in the study of them, present him with a summary of the leading points in every one, and direct him how to play each to the greatest advantage.

We have not, of course, the vanity to suppose that all good players will agree with our judgment in every point, and therefore submit these conclusions with all modesty to the Chess world; assured, at the same time, that the opinions here proposed are founded on observation, practice, and careful study.

It were much to be wished that there existed a more complete and explicit nomenclature of the openings, with their different branches.

Every Chess writer of the present day feels a troublesome deficiency here, in what may be called the Grammar of Chess; and when

* See Note on page 6.

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thrown on his own invention for a name to some *debut*, is obliged to contrive a distinctive as little arbitrary and as intelligible as he can.

We shall divide the openings into eight distinct grand Classes. We shall treat each of these separately, subdividing every class, so as to have every variety of opening under its proper head.

The leading openings, then, are as follows:—

Class I., The King's Knight's Game; II., The King's Bishop's Game; III., The Centre Pawn's Opening; IV., The Queen's Bishop's Pawn's Game; V., The King's Gambit; VI., The Queen's Gambit; VII., The Close Game; VIII., The Irregular Openings.

We now proceed to discuss briefly each of these openings in order.

I.

THE KING'S KNIGHT'S OPENING.

This is the most popular of all the openings. It is the oldest and perhaps the soundest attack which the first player can adopt. The *debut* takes its name from your attacking his King's Pawn with your King's Knight, at the second move, thus:—*

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKt to B3}}{}$ He is now called upon to defend his K. Pawn. Before stating what is his correct play in answer to this attack, we may observe that these four defences are objectionable,

2 $\frac{}{\text{KBP1}}$ worst, 2 $\frac{}{\text{KBQ}}$ wrong, 2 $\frac{}{\text{QK2, or QKB3}}$ bad,

2 $\frac{}{\text{KBP2}}$ weak: these replies are all contrary to the principles of sound play.†

* Throughout this Chapter, we address the first player in the second person, and speak of the second player, or defending party, in the third person. We dispense with all useless distinction of colour.

† We have not space to analyse these moves—but direct the student to refer, for demonstration, to the "Chess-Player's Handbook," Book ii., Chap. I. Our chapter is not, indeed, intended for a complete analysis of the openings, but as a summary of conclusions, or theses resulting from the latest and soundest researches in the openings.

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He has three good replies, viz, 2 $\frac{}{\text{QP1}}$, 2 $\frac{}{\text{KKtB3}}$, and 2 $\frac{}{\text{QKtB3}}$ Of these three, the *last* is that advocated as best by the chief authorities of the present day.

It appears to us, however, that there is not much to choose between them. Each has its merits. It has never been shown that the Philidorian defence, 2 $\frac{}{\text{QP1}}$, loses the game, but merely that with it the second player must be content with a close and rather confined position.

Set against this, however, the fact that the latest analyses of the Evans' Gambit give the advantage to the first player, and that the standard defence 2 $\frac{}{\text{QKtB3}}$, &c., leads to the Evans' attack if you chose.

The defence of 2 $\frac{}{\text{KKtB3}}$ was first well analyzed by Jaenisch. He originally advocated it as the best defence, but since admits that the first player can maintain a somewhat better position. All things considered, this defence (which Jaenisch calls the Two King's Knight's Opening, and styled in the "Chess-player's Handbook" "Petroff's Defence") seems to us rather superior to 2 $\frac{}{\text{QP1}}$, and as favourable as 2 $\frac{}{\text{QKtB3}}$. Some of the attacks obtainable upon the standard defence of Q Kt. B. 3 appear generally to throw the chances in favour of the first player, in games actually played; the attack in the Evans' wins, in play, in a considerable majority of instances, and the same may be said of other tenacious attacks upon the classic defence of Q. Kt.* So that, as far as actual play is concerned, we think that there is no stronger objection to the defence of 2 $\frac{}{\text{KKtB3}}$ than to that of 2 $\frac{}{\text{QKtB3}}$. Mr. Walker

* Especially the "Knight's Game of Ruy Lopez:" in estimating the strengths of the different Openings, it is not to be forgotten that theory and actual play are different things.

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says, in his "Art of Chess-play," that this defence, 2 $\frac{\text{KKt to B3}}{}$ "may fairly be risked;" and in the "Handbook," Mr. Staunton appears at least to consider it entitled to more favour than it has met with, though not admitting it to an equality with 2 $\frac{}{\text{QKtB3}}$. Amateurs will perceive that our preference for 2 $\frac{}{\text{KKtB3}}$ rests in great measure on the grounds of its avoiding such attacks as the Lopez Knight's Game and Evans' Gambit, so difficult and dangerous for the second player. It seems to us to be indeed the defending player's easiest and most forward plan of developing his game. The following are the best moves in this opening:—

1 $\frac{\text{KP2}}{\text{KP2}}$	2 $\frac{\text{KKtB3}}{\text{KKtB3}}$	3 $\frac{\text{Kt}\times\text{P}}{\text{QP1}}$	4 $\frac{\text{KtB3}}{\text{Kt}\times\text{P}}$
5 $\frac{\text{QP2}}{\text{QP1}}$	6 $\frac{\text{KBQ3}}{\text{KBK2}}$	7 $\frac{\text{Cas.}}{\text{QKtB3}}$	8 $\frac{\text{QBP2}}{\text{QBK3}}$
9 $\frac{\text{QRP1}}{\text{Cas.}}$	10 $\frac{\text{QQB2}}{}$		

Now, the "Handbook" observes, "You have a good attacking situation." More cannot be said for the first player's game; there is nothing to lead to the conclusion that the defence cannot succeed. The attack as above is the strongest that can be made—against any other he soon obtains a perfectly even game.* The books do not inform us what ought now to be his 10th move: it appears to us that he might play 10 $\frac{}{\text{KRP1}}$ or † 10 $\frac{}{\text{KKtB3}}$ with an even game.

In the above variation ("C. P. Handbook," p. 81), he may also move 8 $\frac{}{\text{QBP1}}$ but his game becomes constrained thereby. Also 6 $\frac{}{\text{KKtQ3}}$ is venturable. See Jaenisch and Walker (last edit., p. 46) on this opening. Mr. Waller's late analyses of the Evans'

* See the "C. P. Handbook."

† For if 10 $\frac{}{\text{QBKt5}}$ 11 $\frac{\text{QBK3}}{}$ wins.

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Gambit tend to shew the soundness of that assault. Now, if the best existing analyses of the Evans', or any other attack, obtainable upon the classic defence of $2\frac{}{\text{QKtB3}}$ close by awarding advantage* to the attacking party, it follows that until such analysis be proved faulty the old acknowedged defence to the King's Knight's opening cannot be considered better than the reply of $2\frac{}{\text{KKtB3.}}$ At any rate we should feel disposed to require the test of further analysis, and more trial in actual play, before deciding upon the respective merits of the two. We commend this defence† of K. Kt. *versus* K. Kt., to the attention of skilful amateurs, and pass on to a brief illustration of the closer defence of Philidor, viz., $2\frac{}{\text{QP1.}}$ We believe that the Philidorian defence has been denounced more severely than it deserves. Among the old authorities, its chief advocates are Ruy Lopez and Philidor—two names of weight. Lopez commends $2\frac{}{\text{QP1}}$, in order, as Jaenisch observes, that the second player may avoid the multiplied and dangerous attacks to which $2\frac{}{\text{QKtB3}}$, exposes him. He was perfectly aware of the defects of $2\frac{}{\text{QP1}}$, but thought them, on the whole, less considerable than the objections to $2\frac{}{\text{QKtB3}}$.

Philidor, always objecting to the unnecessary playing out of the Knights upon, or in front of the Pawns, prefers the defence of

* We say *advantage*, because Mr. Waller's analysis shews, we think, that the Evans' attack can, against the best known system of defence, win back its Pawn, with a fully equal position: the second player having, throughout, a series of most difficult, dangerous, and critical positions, wherein the chances of error render the first player's game *preferable in actual play*

† It should not be forgotten that in the game between Pesth and Paris, given in the "Handbook," p. 86, wherein Paris played this defence (though not after the best fashion), the second players might have drawn the game, had they been content to draw, at the 20th move.

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2 $\frac{}{QP1}$ on principle; and censures as contrary to his theory of correct Pawn-play, both the attack and defence of the commonly esteemed King's Knight's opening. But Philidor's doctrines, however classical in appearance, are untenable: it is certain that there is, in the royal opening, no better attack than 2 $\frac{KKtB3}{}$. The defence of 2 $\frac{}{QKtB3}$ is supported by all the Italian masters.

Modern analysts and authors have spent much labor upon the examination of the defence 2 $\frac{}{QP1}$. In the "Art of Chess-play," fourth edition, Mr. Walker expresses himself thus, "It is not pretended that 2 $\frac{}{QP1}$ can be proved directly to lose the game, but merely that it yields the second player a crowded position, containing the seeds of defeat." Jaenisch, admitting that this defence gives the defending player an inferior opening, appears not to consider that it need involve the game. It is concluded in the "Handbook," on dismissing the opening, that this defence of 2 $\frac{}{QP1}$ is "not tenable," since the second player will, if the best moves are adopted in the attack, "always have a very insecure or constrained game." Perhaps this is saying too much, as his game, for all that has been proved, should become equal, in time. Our conclusion respecting the Philidorian defence is, that it cannot be considered untenable. It cannot be denied that it gives the second player a close game—that you will get an attacking situation. But be it remembered that a cramped game is not necessarily a lost one—no such thing. He must be content to conduct a close defence, and develop gradually. The advantage of the first move is considered *usually** to cease about the fourteenth move. This is a long servitude for the defendant, but the fact is, that if he does not wish you to obtain a fine

* In the Philidorian defence, the first player's advantage should not last so long.

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attacking situation, he should meet 1 $\frac{KP2}{}$ with 1 $\frac{}{KP1}$ or by 1. $\frac{}{QBP2}$ and not with 1. $\frac{}{KP2}$ We think that with the best subsequent play, the defence 2 $\frac{}{QP1}$ is safe. It remains for players to weigh well the comparative risks in play, of this move, and of 2 $\frac{}{QKtB3}$ We can scarcely admit 1 $\frac{}{QP1}$ to an equality with 2 $\frac{}{KKtB3}$ as the latter tends more to his freedom and a balance of position. The main objection to 2 $\frac{}{QP1}$ is that it confines his K. B., but then it liberates his QB, and although his KB will be shut in at K2, it will not be by any means useless. It is theoretically proveable that the defence 2 $\frac{}{QP1}$ yields him a close situation, but we doubt if, in play, the risks of 2 $\frac{}{QKtB3}$ are not quite as great. We should like to see the Philidorian defence tested by its adoption in a correspondence game between two powerful clubs. We now proceed to display the moves given as best, by the authorities in this opening:— 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QP1}$ 3 $\frac{QP2}{KKtB3}$ 4 $\frac{QBKKt5}{P\times P}$ 5 $\frac{Q\times P}{KBK2}$ 6 $\frac{QKtB3}{Cas}$ 7 $\frac{CasQR}{}$ This variation is given by Jaenisch, and the "Handbook," p. 70; and the opening is now dismissed, with the remark that you "have a better position than he has;" it appears to us that he may now play 7 $\frac{}{QBK3}$ and have a very secure game; he threatens to attack your Q with QKt B3, and he has KKtQ2 and other good moves; in short, his game strikes us as not wanting in resource. The second player may vary the order of his moves, but those given as above are best. Here is another variation:— 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QP1}$ 3 $\frac{QP2}{P\times P}$

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(3 $\frac{\text{QBKKt5}}{}$ is not good.) 4 $\frac{\text{Q}\times\text{P}}{\text{QKtB3}}$ (if 4 $\frac{\text{Kt}\times\text{P}}{\text{QP1}}$ and he gains the move on you, as shewn by Jaenisch, p. 154.) 5 $\frac{\text{KBKt5}}{\text{QBQ2}}$ 6 $\frac{\text{QQ}}{\text{KKtB3}}$ 7 $\frac{\text{QBKt5}}{\text{KBKt2}}$ 8 $\frac{\text{QKtB3}}{}$ and your game is freer than his—but there is no material advantage. Jaenisch makes him now play 8 $\frac{}{\text{QKtK4}}$ we should rather prefer 8 $\frac{}{\text{QRP1}}$ and his game will be quite equal to yours. You have another attack in 3 $\frac{\text{KBQB4}}{}$, against which authorities agree that he may securely foil the attack by 3 $\frac{}{\text{QBP1}}$; or by 3 $\frac{}{\text{QBKt5}}$ which Jaenisch thinks best.* But he certainly should not meet 3 $\frac{\text{QP2}}{}$ or 3 $\frac{\text{KBB4}}{}$ by 3 $\frac{}{\text{KBP2}}$; this counter gambit was taught by Philidor, but is really much too venturesome and hazardous. Contrary to the authors, we prefer the attack of 3 $\frac{\text{KBQB4}}{}$ to 3 $\frac{\text{QP2}}{}$; here is a variation of our own, 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QP1}}$ 3 $\frac{\text{KBB4}}{\text{QBP1}}$ 4 $\frac{\text{QKtB3}}{\text{KBK2}}$ 5 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 6 $\frac{\text{KKt}\times\text{P}}{}$ and you have the finer game: but observe that he might play 3 $\frac{}{\text{KBK2}}$, which we deem best, and conducive ultimately to an even game.

After the defence 2 $\frac{}{\text{QP1}}$ the second player has many modes of getting a very bad game, but our first two variations, wherein the attack is played in the manner laid down as best, prove, we think, that he may, with proper care, come through both safe and strong.

* To both these moves we prefer 3 $\frac{}{\text{KBK2}}$; deeming 3 $\frac{}{\text{QBKt5}}$ and 3 $\frac{}{\text{QBK3}}$ bad.

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The Giuoco Piano.—After the accepted defence, 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ you have no better move than 3 $\frac{KBQB4}{\quad}$, and his standard reply is also 4 $\frac{\quad}{KBQB4}$; and this opening constitutes the *Giuoco Piano* of the Italian masters. (If he meets 3 $\frac{KBB4}{KBP2}$ 4 $\frac{QP2}{QP1}$ you have the better game.) The standard model attack in the Giuoco Piano is as follows :— 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QBP1}{KKtB3}$ 5 $\frac{QP2}{P\times P}$ 6 $\frac{KP1}{QP2}$ 7 $\frac{KBQKt5}{KKtK5}$ 8 $\frac{B\times Ktch}{P\times B}$ 9 $\frac{P\times P}{BQKt3}$ 10 $\frac{Cas}{QBKt5}$ 11 $\frac{QBK3}{Cas}$ and the game is even. We now make our observations on the progress of this attack and defence. If he play 3 $\frac{\quad}{KKtB3}$ you may move 4 $\frac{QP2*}{\quad}$ and have an advantageous and, we believe, somewhat superior opening: see the "Two Knight's game," in the "Handbook," or last Edit. of Walker's Treatise. Your 4 $\frac{QBP1}{\quad}$ is a very good attack, but not so

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* Or you may, in case he play 3 $\frac{\quad}{KKtB3}$ move 4 $\frac{KKtKt5}{\quad}$, having the attack of the "Two Knight's game." In this attack, as commonly given in the books, however, we have not full faith, on account of this variation of his:— 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KKtB3}$ 4 $\frac{KtKt5}{QP2}$ 5 $\frac{P\times P}{QKtR4}$ 6 $\frac{KBch}{QBP1}$ 7 $\frac{P\times P}{P\times P}$ 8 $\frac{QKB3}{QQKt3}$ 9 $\frac{KBR4}{KBB4}$, and although you have a pawn more, his game is free, and has some resource. (Observe that in the above variation, if 5 $\frac{\quad}{KKt\times P}$ 6 $\frac{Kt\times KBP}{\quad}$ with a winning attack.—See "Handbook," p. 141.) If at 8 you play any other move than QKB3, he gets the better position; yet the move in question does not seem to us quite satisfactory. Besides the common attack of 4 $\frac{KtKt5}{\quad}$ you have in the "Two Kt's defence," the strong move of 4 $\frac{QP2}{\quad}$.

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strong and tenacious as 4 $\frac{\text{QKtP2}}{}$, the Evans' Gambit. His defence 4 $\frac{}{\text{KKtB3}}$ is decidedly the best he has : observe that 4 $\frac{}{\text{QK2}}$ is weak and inefficient, and, as we think, dangerous. (Handbook, p. 114.) He may, however, play 4 $\frac{}{\text{QP1}}$ with tolerable safety, but you can then obtain a formidable centre, thus :— 4 $\frac{\text{QBP1}}{\text{QP1}}$ 5 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 6 $\frac{\text{P}\times\text{P}}{\text{BQKt3}}$ (if 6 $\frac{}{\text{Ben}}$ you get rather the stronger game by either 7 $\frac{\text{QKtB3}}{}$ or 7 $\frac{\text{K to B}}{}$) 7 $\frac{\text{QKtB3}}{}$, and your game will be somewhat preferable. Also the defence 4 $\frac{}{\text{KBQKt3}}$ is weak. To return to the model game, your move 5 $\frac{\text{QP2}}{}$ is styled *best* by Walker and Jaenisch, who despise 5 $\frac{\text{QP1}}{}$, and set it down as unworthy of analysis. With greater justice, Mr Staunton and Mr. Lewis esteem the latter just as good. Of the two we prefer 5 $\frac{\text{QP1}}{}$, because if you follow up 5 $\frac{\text{QP2}}{}$ in the best manner, thus 5 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 6 $\frac{\text{KP1}}{}$ he at once frees and fully equalizes his game by 6 $\frac{}{\text{QP2}}$ (we call 6 $\frac{\text{KP1}}{}$ your best manner of following the attack, because if instead you play 6 $\frac{\text{P}\times\text{P}}{}$ he can check with KB, and change pieces, and then play 8 $\frac{}{\text{QP2}}$ with advantage.) Besides these two moves you may also play 5 $\frac{\text{Castles}}{}$ and he should reply with 5 $\frac{}{\text{QP1}}$ or 5 $\frac{}{\text{Kt}\times\text{KP}}$ either of which should lead to a pretty even game You may also move 4 $\frac{\text{QKtB3}}{}$; or 4 $\frac{\text{Castles}}{\text{QP1best}}$ 5 $\frac{\text{QBP1}}{}$ &c., as advanta-

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geous a way of playing the Giuoco Piano as any you have. In the standard model attack he may also play 6 $\frac{}{\text{KKtK5}}$, as shewn by Jaenisch with an immense amount of analysis; but 6 $\frac{}{\text{QP2}}$ is strongest $\left(6 \frac{}{\text{QK2}} \text{ or } 6 \frac{}{\text{KKtKt5}} \text{ is bad}\right)$ for if then you play 7 $\frac{\text{P}\times\text{KKt}}{\text{P}\times\text{KB}}$ 8 $\frac{\text{P}\times\text{KtP}}{\text{KRKt}}$ better game for him than for you, as also if 7 $\frac{\text{P}\times\text{Penpass}}{\text{Q}\times\text{P}}$. At move 9* it were useless for him to play 9 $\frac{}{\text{KBch}}$ 10 $\frac{\text{BQ2}}{}$ for he only helps you to develop thereby.

In playing the Giuoco Piano a very common mode of carrying on the opening is also 4 $\frac{\text{QP1}}{\text{QP1}}$ 5 $\frac{\text{KRP1}}{\text{KKtB3}}$ 6 $\frac{\text{QKtB3}}{\text{KRP1}}$ 7 $\frac{\text{Cas}}{\text{Cas}}$ 8 $\frac{\text{QBK3}}{\text{KBKt3}}$ This line of playing is as good as any other, and leads to a fine, varied game with positions both equal and very similar.

The most complete analysis of the Giuoco Piano is to be found in Jaenisch, where the opening is quite exhausted. The author gives numberless instructions and useful variations, not to be found elsewhere. In the "Handbook" also, the *début* is ably and copiously treated of. The following elaborate model attack and defence in this opening we extract from Jaenisch:—1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{KBB4}}{\text{KBB4}}$ 4 $\frac{\text{QBP1}}{\text{KKtB3}}$ 5 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 6 $\frac{\text{KP1}}{\text{QP2}}$ 7 $\frac{\text{KBKt5}}{\text{KKtK5}}$ 8 $\frac{\text{B}\times\text{Ktch}}{\text{P}\times\text{B}}$ 9 $\frac{\text{P}\times\text{P}}{\text{KBKt3}}$ 10 $\frac{\text{QKtB3}}{\text{PQB4}}$ 11 $\frac{\text{P}\times\text{P}}{\text{KKt}\times\text{Kt}}$ 12 $\frac{\text{P}\times\text{Kt}}{\text{B}\times\text{P}}$ 13 $\frac{\text{KKtQ4}}{\text{Cas}}$ 14 $\frac{\text{Cas}}{\text{BQKt3}}$ 15 $\frac{\text{QRP2}}{\text{QRP2}}$ 16 $\frac{\text{QBR3}}{\text{KRK}}$ 17 $\frac{\text{KBP2}}{\text{QBP2}}$ 18 $\frac{\text{KtQKt3}}{\text{QBR3}}$ 19 $\frac{\text{KRK}}{\text{QRQB}}$ the game is equal, and these moves Jaenisch holds to be the best possible on each side.

In the advanced stages of a Giuoco Piano game, there often occur, especially after the adoption of 4 $\frac{\text{QP1}}{\text{QP1}}$, several manœuvres in play, almost peculiar to this Opening; such as the bringing round of

* Of the Standard attack.

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the Q. Kt. to the K's side, to assist the attack on the adverse King, by establishing a Kt. at K. B. 5, or at K. R. 5,—a line of play requiring often a similar counter manœuvre from the opposite array: the opposing of the Q. B. to the hostile K. B., at the K. 3, a move to which Mr. Walker counsels you to reply by forthwith changing Bs, though it is most common to retreat the K. B. to K. Kt. 3: then there is the pinning of the K. Kt. with Q. B., a move often proper to guard against by K. R. P. 1: it is very seldom safe to follow up K. R. P. 1. by K. Kt. P. 2: the playing of the K. Kt. from K. B. 3 to K. R. 2, in order to be able to play up K. B. P. 2, is another manœuvre which the student will observe. These and many other "points" the young player will learn in his play, and by the conning over recorded games. We conclude our illustration of the Giuoco Piano (two Italian words, *Giuoco* signifying *play*, and *Piano*, *smooth* or plain; *i. e.* even play, because equal force is evenly brought out on each side, without the sacrifice of any Pawn), by observing that it forms an Opening of immense variety and extent, and is a very good sound attack for the first player; that although difficult of analysis in its later stages, the known defence, as laid down in the best treatises, is in every respect perfect and satisfactory.

The Scotch Game.—We class this branch of the King's Knight's Opening, as next in standing and importance to the Giuoco Piano. The Scotch game is otherwise known also as the "Scottish Gambit," the "Central Gambit," "the Queen's Pawn Game," and "the Queen's Pawn-two Opening." The Scotch game, or Queen's pawn-two Opening, may, as Mr. Walker says, be classed simply as a variation of the Giuoco Piano. If the attack in the former be conducted in the best method, the positions in the two openings are precisely the same, supposing the defence to be played also after the strongest style. This discovery was first made by Jaenisch.* There are, however, several ways of conducting the defence which may be adopted for variety. We have nothing new to remark upon this *debut*, but proceed to exemplify the identity of the opening with the Giuoco Piano: the best moves in the attack and defence to the Scotch Game are:—

* See the Appendix to Walker's Translation of Jaenisch.

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1. $\frac{KP2}{KP2}$ 2. $\frac{KKtB3}{QKtB3}$ 3. $\frac{QP2}{P\times P}$ 4. $\frac{KBB4}{KBB4}$ 5 $\frac{QBP1}{KKtB3}$

and the position is similar, exactly, to that brought about by 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QBP1}{KKtB3}$ 5 $\frac{QP2}{P\times P}$

As we before observed, however, the defence to the Scotch game may be varied from the standard model defence above. For instance, he may play 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{QP2}{Kt\times P}$ 4 $\frac{Kt\times Kt\,(a)}{P\times Kt}$ 5 $\frac{Q\times P}{KtK2}$ 6 $\frac{BQB4}{KtB3}$ 7 $\frac{QQ5}{QKB3}$ 8 $\frac{Cas}{BK2}$, and you have a little the best position; as you also get by (a) 4 $\frac{Kt\times P}{KtK3}$ 5 $\frac{BQB4}{KKtB3}$ 6 $\frac{Cas}{QP1}$, &c.; but there is no very material advantage.

The old analysts were long in doubt as to what were the best moves for him at 3, 4, and 5; and great was the labour spent upon this Opening. But until within the last few years, the defence was never quite satisfactory. The discovery of the perfect defence belongs to Jaenisch:—3 $\frac{}{P\times P}$ is better than $\frac{}{Kt\times P}$; and 4 $\frac{}{KBQB4}$ is better than 4 $\frac{}{KBKt5ch,}$ or than 4 $\frac{}{QP1,}$ though both of these may be ventured; (also 4 $\frac{}{KKtB3}$ and 4 $\frac{}{QKB3}$ are dangerous;) at 5 $\frac{}{KKtB3}$ is preferable to either 5 $\frac{}{P\times P,}$ or 5 $\frac{}{PtoQ6,}$ or 5 $\frac{}{QP1}$. Of course we are supposing the attack to be played as in our first model, given as best. The defence moves at 3, 4, and 5, which we have just set down as inferior, are those amongst which authors floundered until the entire scheme of the correct defence was found out by that masterly and indefatigable analyst, Jaenisch. He had laboured long in the analysis of the Scottish Opening, without being satisfied with any of the given defences, and even despaired, at one time, of ever discovering a strictly perfect defence.

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At the very time, however, of the publication of his treatise, that defensive combination which at once resolves the Scotch game into the *Giuoco Piano*, occurred to him, and was added to his work forthwith, in the form of an appendix. Previous to these researches of Jaenisch, there was known no perfectly satisfactory line of defence to the Queen's Pawn-two Opening, and hence this used to be the most potent and successful attack which the first player could adopt.

The student will observe that the Giuoco Piano often springs from the King's Bishop's Opening, as well as from the Scotch game; thus:—

1 $\frac{KP2}{KP2}$ 2 $\frac{KBQB4}{KBB4}$ 3 $\frac{KKtB3}{QKtB3}$, and we have now the Giuoco Piano—

as also by 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KKtB3}$ 3 $\frac{QKtB3}{KKB4}$ 4 $\frac{KKtB3}{\quad}$, &c. We know of no examples of games at these openings more instructive to the young player, than are to be found in the match between Stanley and Rousseau, played in America, in the year 1846. These games are contained in the "Chess-Player's Chronicle" of that and the following year, and were also published separately in a small pamphlet, with notes by the players. We dismiss the Scotch *debut* with the remark, that the second player is secure therein, because by playing his safest defence, he resolves the opening into the old and well known *Giuoco Piano*.

The Evans' Gambit.—This attack commencing at the fourth move of the Giuoco Piano, is the strongest obtainable upon standard play, in that, or perhaps any other, opening.

Ever since its invention by Captain Evans, some twenty years ago, this beautiful opening has much engaged the attention of Chess Authors and Analysts. Nevertheless, no one of the standard treatises contains a complete or satisfactory analysis. Mr. Lewis and Mr. Walker, and the Authors of the German "Handbuch," have done a great deal towards the shaping of the attack and defence in this intricate *debut*.

Mr. Walker's treatise (1846) contains a very elaborate analysis of the Evans' Gambit, but it is devoted principally to the demonstration of the winning power of the attack against numerous very natural,

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but incorrect, modes of defence; and to the shewing unsound many very promising and specious lines of assault. Our author presents, in a completed form, the defence invented by Bourdonnais, and considers it perfectly safe and sound. Mr. Walker has expressed his full faith in this defence, and rested upon it accordingly; but has not carried the attack beyond the 14th move, considering the second player to have at that point, a secure game. In this opinion Jaenisch agrees with Mr. Walker, and does little else, in his brief notice of the Evans' Gambit, than repeat this same defence, styling it "exact."

But the late excellent and more extended analyses of the Evans' Gambit, by Mr. Waller, of Dublin, seem to show that this long accepted defence is, under the best attack, not sound—untenable indeed. Against the received defence of Bourdonnais and Walker, Mr. Waller proves that the Evans' attack can ultimately obtain decided advantage. Owing to the length of examination required the immense variety of attack and defence, and the difficulty of its analysis, there cannot be the least wonder at the authorities resting satisfied with the defence, at a point where it appeared complete against the attack commonly deemed strongest.

The analysis of this opening in the "Chess-player's Handbook" is excellent, as far as it goes; * and the author, at the conclusion of the defence (regarded as exact by Walker and Jaenisch), gives it as his opinion, that the first player's game is, in spite of the *plus* pawn on the other side, fully equal to his opponent's, as we shall see presently.

Mr. Waller's late analyses are evidently the result of great labour and close research. In some of his variations, the attacks on the book defences are new modes of assault; and in others they are the *successful carrying on of the attack*, from a point where the books had dismissed the opening as favourable to the defence.

The Evans' Gambit is still far from exhausted, and will bear much further investigation and analysis. At present, we cannot help thinking the defence scarcely equal to the attack. All players desirous of a knowledge of the full value of the Evans attack, should consult the important analyses by Mr. Waller; they are to be found

* On p. 133, line 16, there is an erroneous conclusion, however.

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in the "Chess-Player's Chronicle," vol. ix., p. 280 (Sept., 1848); vol. ix., p. 341 (Oct. 1848); and vol. x., p. 49 (Feb. 1850).

We now proceed to give a sketch of the leading attacks and defences in the Evans' Gambit. We review first, the book attack and corresponding defence, of Bourdonnais and Walker:—

1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QKtP2}{B\times KtP}$ 5 $\frac{QBP1}{BQR4}$ 6 $\frac{Cas.}{QP1}$ 7 $\frac{QP2}{P\times P}$ 8 $\frac{P\times P}{BQKt3}$ 9 $\frac{QBKt2}{KKtB3}$ 10 $\frac{QP1}{QKtK2}$ 11 $\frac{QB\times Kt}{P\times B}$, and now, in Mr. Walker's treatise the game proceeds thus: 12 $\frac{KRP1}{KtKt3}$ 13 $\frac{QKtB3}{BQ2}$ 14 $\frac{QQ2}{QK2}$ and the author here observes, "Black has a winning game; having a Pawn more and a secure position." From move 11, this game is pursued in the "Handbook" by 12 $\frac{KKtQ4;}{B\times Kt}$ and now Mr. Staunton remarks, "He may also play 12 $\frac{}{KtKKt3}$ or 12 $\frac{}{Castles}$ but in any case, the greater freedom of your men appears to me fully to counterbalance the doubtful advantage of his doubled pawn." The opinion here expressed has certainly some support from the results of practice and experience, although Mr. Walker, and other authorities, have been confident of the theoretic perfection of the defence.

The above moves constitute the Model Game of the Evans' Gambit, in the books; but Mr. Waller shews that the attack may be strengthened. Before citing his attack, however, we shall make a few remarks on the above model. 1st. The move 5 $\frac{}{BQR4}$ has been until lately deemed better than 5 $\frac{}{BQB4}$ but since Mr. Waller's analysis, 5 $\frac{}{BQB4}$ must be considered preferable, as we shall see. 2nd. At 6, you may also play $\frac{QP2}{}$ which we think best if he has played 5 $\frac{}{BQB4}$, but of this hereafter. 3rd. For him 6 $\frac{}{QP1}$ is better than 6 $\frac{}{BQKt3}$ because in the latter case, 7 $\frac{QP2}{P\times P}$ 8 $\frac{KP1}{}$ the

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tenacious and embarrassing attack invented by Mr. Staunton. 4th. The move 8 $\frac{P\times P}{}$ is not so strong for you as 8 $\frac{QQKt3}{}$ as shewn by Mr. Waller. 5th. If you play 9 $\frac{QBR3}{}$ or 9 $\frac{QKtB3}{}$ he pins KKt with QB. 6th. If he in reply to 9 $\frac{BQKt2}{}$ play 9 $\frac{}{QBKt5}$ or 9 $\frac{}{KBP1}$ he will get a bad game. (See Walker, 1846, p. 96.) 7th. Your move of 10 $\frac{QP1}{}$ (long thought strongest), is shewn by Walker to be here premature: and if 10 $\frac{KP1}{P\times P}$ 11 $\frac{QBR3}{QBK3}$ and he foils your attack.

Before propounding the stronger attack upon this acknowledged defence, we may observe that it had been the opinion of the authorities, previous to Mr. Waller's researches, that the second player made, after 5 $\frac{}{BQR4}$, an equally secure defence by playing (instead of $\frac{}{QP1}$) 6 $\frac{}{KKtB3}$ preparing to Castle, or to take KP. This defence, 5 $\frac{}{BQR4}$ 6 $\frac{}{KKtB3}$ is, in the "Handbook," preferred to any other, but shewn also to be unsound by Waller.

We now present one of the chief variations of Mr. Waller's attack upon the first of the two standing defences to the Evans :—

1 $\frac{KP2}{KP2}$ 2 $\frac{KtKB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QKtP2}{B\times KtP}$ 5 $\frac{QBP1}{BR4}$ 6 $\frac{Castles}{QP1}$ 7 $\frac{QP2}{P\times P}$ 8 $\frac{QQKt3}{QKB3}$ 9 $\frac{P\times QP}{BQKt3}$ 10 $\frac{KP1}{P\times P}$ 11 $\frac{P\times P}{QKKt3}$ 12 $\frac{KtKt5}{KtKR3}$ 13 $\frac{KP1}{B\times P}$ 14 $\frac{B\times B}{P\times B}$ 15 $\frac{Kt\times P}{}$ and now the first player has much the best of the game.

We have here quoted what seems to us the best and most natural defence moves, in Mr. Waller's attack. We make here a few observations on the above game: the student will observe that at move 8

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he may defend himself also by 8 $\frac{}{\text{QK2}}$ or by 8 $\frac{}{\text{QQ2}}$ or by 8 $\frac{}{\text{QBK3}}$ but against any of these three, the attack can soon obtain a position of winning force, as shewn by Mr. W., with many beautiful variations. For these, see the C. P. Companion, p. 220.

Observe also that if at 9 he does not play KB to Kt3, he might lose the B by your playing P to Q5, and then Q to Kt5 ch: if with 11 $\frac{}{\text{QKt}\times\text{P}}$, 12 $\frac{\text{RK}}{}$ wins a piece: and 10 $\frac{}{\text{QKKt3}}$ would facilitate your onslaught. The student will perceive that the strength of this attack lies in the second player's Bishop's preventing him from dislodging your Q from her Kt.'s 3rd. Hence it is now thought better to move at 5 the attacked KB to QB4th again.

We now proceed to notice Mr. Waller's conclusions with regard to the other acknowledged defence to the Evans, viz., the bringing out of 6 $\frac{}{\text{KKtB3}}$ instead of 6 $\frac{}{\text{QP1}}$.

In the "Handbook," and in the "Art of Chess-play," and among the best players generally, this defence of 6 $\frac{}{\text{KKtB3}}$ seems (after 5 $\frac{}{\text{KBR4}}$ *) to take some precedence of the tamer defence of 6 $\frac{}{\text{QP1}}$. It is indeed a bolder and more efficient move. In the "Art of Chess-play," and in the "Handbook," these moves, by Der Laza, are given as best under this form of defence:— 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{KBQB4}}{\text{KBQB4}}$ 4 $\frac{\text{QKtP2}}{\text{B}\times\text{KtP}}$ 5 $\frac{\text{QBP1}}{\text{BR4}}$ 6 $\frac{\text{Castles}}{\text{KKtB3}}$ 7 $\frac{\text{QP2}}{\text{Cas}}$ 8 $\frac{\text{P}\times\text{P}}{\text{KKt}\times\text{P}}$ 9 $\frac{\text{QQB2}}{\text{QP2}}$ and this variation is now dismissed as a perfect defence, with the remark that the second player preserves his advantage and has the better game. (Before citing Mr. Waller's successful continuation

* If he play 5 $\frac{}{\text{KBQB4}}$ he must move 6 $\frac{}{\text{QP1}}$ and not 6 $\frac{}{\text{KKtB3}}$; for 6 $\frac{}{\text{KKtB3}}$ after 5 $\frac{}{\text{KBB4}}$ is proved in the books to give a decidedly bad game

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of this attack, we may remark that for you the move of 7 $\frac{\text{KKtKt5}}{}$ is a comparatively weak assault, as he will 7 $\frac{\text{Castle}}{}$ safely, for if then 8 $\frac{\text{KBP2}}{\text{QP2}}$. Also that for him 7 $\frac{\text{QP1}}{}$ and 7 $\frac{\text{KKt}\times\text{P}}{}$ are inferior to 7 $\frac{\text{Castles.}}{}$ The "Handbook" observes too, that if instead of 9 $\frac{\text{QQB2}}{}$ you play 9 $\frac{\text{QBR3}}{}$ his best move appears to be 9 $\frac{\text{QP1}*}{}$

From the ninth move of the foregoing variation Mr. Waller thus shews that *you* have still the better game:—9 $\frac{\text{QQB2}}{\text{QP2}}$ 10 $\frac{\text{RQ}}{\text{BK3}}$ 11 $\frac{\text{QBK3}}{\text{QKtK2}}$ 12 $\frac{\text{KBQ3}}{\text{KBP2}}$ 13 $\frac{\text{P}\times\text{P}}{\text{Kt}\times\text{P}}$ 14 $\frac{\text{KtKt5}}{\text{QQ2}}$ 15 $\frac{\text{B}\times\text{Pch}}{\text{KR}}$ 16 $\frac{\text{BQ3}}{}$. And now you have regained a Pawn, and have the better position: these moves seem the best on each side, and he has several natural variations, which, as Waller shews, may cost him the game presently.

Such are the leading lines of the first part of Mr. Waller's analyses, shewing the superiority of the attack in the Evans' Gambit, against the two defences 5 $\frac{\text{KBR4}}{}$ 6 $\frac{\text{QP1}}{}$ and 5 $\frac{\text{KBR4}}{}$ 6 $\frac{\text{KKtB3}}{}$

In the two subsequent sections of his examination, Mr. Waller shews, very elaborately, that the Evans' attack is also sound against the defence following, 5 $\frac{\text{KBQB4}}{}$ (C. P. C. ix, 341, and x. 49.) We give one or two of the best models of Mr. Waller's amendment of the old attack. He pursues the game thus: 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{KBB4}}{\text{KBB4}}$ 4 $\frac{\text{QKtP2}}{\text{B}\times\text{KtP}}$ 5 $\frac{\text{QBP1}}{\text{BQB4}}$ 6 $\frac{\text{Castles}}{\text{QP1}}$ 7 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 8 $\frac{\text{P}\times\text{P}}{\text{BQKt3}}$ 9 $\frac{\text{QBKt2}}{\text{KKtB3}}$ 10 $\frac{\text{QKtQ2.}}{}$ (This move Mr. Waller shews to be better

* On this Mr. Waller gives no variations, but we should rather take the first player's game.

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than the usual, but premature, advance of 10 $\frac{QP1}{\quad}$) if he now play 10 $\frac{\quad}{QBKKt5}$ or 10 $\frac{\quad}{PtoQ4}$ our author demonstates that the chances will be much in your favor. His best move seems to be therefore, 10 $\frac{\quad}{Castles,}$ and now, having played out QKt, you can push the QP on his Kt with greater effect; but Mr. Waller prefers the advance of KP, and continues the above game thus:—10 $\frac{QKtK2}{Castles}$ 11 $\frac{KP1}{\quad}$ (he ought now to play 11 $\frac{\quad}{KKt\ to\ K}$ as advised by Bilguer, and shewn by Mr. Waller to be best; in which case, Mr. W. gives it as his opinion, after lengthy analysis, that the first player can, against the best opposing play, recover his Pawn, with a fully equal game; the chances, meanwhile, in actual play, being in your favour, owing to his cramped position. But suppose he plays the more natural move, as follows) 11 $\frac{\quad}{P\times P}$ 12 $\frac{P\times P}{KKtQ4}$ 13 $\frac{QKtK4}{KKtK2}$ 14 $\frac{QQB2}{QBK3}$ 15 $\frac{KKtKt5}{QBB4}$ 16 $\frac{KP1}{B\times Kt}$ 17 $\frac{P\times Pch}{KR}$ 18 $\frac{Q\times B}{\quad}$ and you win. Mr. Waller gives many variations on these moves of his, but in every case, after 11 $\frac{\quad}{P\times P}$ you come off with a game which ought to win. By playing 11 $\frac{\quad}{KKt\ to K}$ he may, Mr. Waller says, obtain a safe defence, but cannot maintain his Pawn; this tending to prove that the Evans' Gambit is not an unsound attack. We now cite this model defence of Mr. Waller's, from the C. Chronicle; observing that from Mr. W.'s analysis, the following seem to be the best moves on each side:—1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QKtP2}{B\times KtP}$ 5 $\frac{QBP1}{BB4}$ 6 $\frac{Castles}{QP1}$ 7 $\frac{QP2}{P\times P}$ 8 $\frac{P\times P}{BKt3}$ 9 $\frac{QBKt2}{KKtB3}$ 10 $\frac{QKtQ2}{Castles}$ 11 $\frac{KP1}{KtK}$ 12 $\frac{QB2}{QP1}$ 13 $\frac{KBKt5}{QKtK2}$ 14 $\frac{KKtKt5}{QBKB4}$ 15 $\frac{KBQ3}{B\times B}$ 16 $\frac{Q\times B}{QKtKt3}$

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17 $\frac{\text{KBP2}}{\text{KRP1}}$ 18 $\frac{\text{Kt}\times\text{BP}}{\text{K}\times\text{Kt}}$ 19 $\frac{\text{QKB5ch}}{\text{KKt}}$ 20 $\frac{\text{Q}\times\text{Kt}}{\quad}$ and you have recovered Pawn. The attack and defence being carried on by both parties as above, Mr. Waller thinks the game should lead to a draw. He has all along a difficult defence, and, it appears, cannot prevent your at least winning back the Pawn given up at move 4. On the above model we may observe, that Mr. Waller shews that by 13 $\frac{\quad}{\text{QBQ2}}$ he would lose the exchange; that by 15 $\frac{\quad}{\text{QQ2}}$ or 15 $\frac{\quad}{\text{BKKt3}}$ he would allow you to take KRP with Kt; that by 16 $\frac{\quad}{\text{KKtP1}}$ he would get a very bad game; that by 14 $\frac{\quad}{\text{QKtKt3}}$ or 14 $\frac{\quad}{\text{KKtP1}}$ (to which 15 $\frac{\text{KBP2}}{\quad}$) he will get an inferior game, as he does too, by 14 $\frac{\text{KBP2}}{\quad}$.

There is another line of attack, upon 5 $\frac{\quad}{\text{BQB4}}$ which, though it has often adoption in practice, is little noticed in the books, viz. the playing 9 $\frac{\text{QBR3}}{\quad}$ thus:—1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{KBB4}}{\text{KBB4}}$ 4 $\frac{\text{QKtP2}}{\text{B}\times\text{KtP}}$ 5 $\frac{\text{QBP1}}{\text{BB4}}$ 6 $\frac{\text{Castles}}{\text{QP1}}$ 7 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 8 $\frac{\text{P}\times\text{P}}{\text{BKt3}}$ 9 $\frac{\text{QBR3}}{\quad}$. This move at this point is not noticed by Mr. Waller. What ought second player now to reply? In the "Handbook" the game is continued as follows, 9 $\frac{\quad}{\text{KKtB3}}$ 10 $\frac{\text{KP1}}{\text{P}\times\text{P}}$ 11 $\frac{\text{QtoKt3}}{\quad}$ and you have the best of the game. Mr. Staunton observes that if he play 9 $\frac{\quad}{\text{QBKt5}}$ you play 10 $\frac{\text{QQKt3}}{\quad}$ with a good game. We can wish, however, for no better reply to 9 $\frac{\text{QBR3}}{\quad}$ than 9 $\frac{\quad}{\text{QBKt5}}$, by which he prepares to play Q to Q2, and to Castle with QR. He also then threatens to take your QP with KB, winning the exchange, a rather dangerous point sometimes,

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in the Evans' attack. To the move of 9 $\frac{\text{QBR3}}{}$ it appears to us that he certainly cannot reply 9 $\frac{}{\text{KKtB}}$ with any safety (on account of the fearful attack of 10 $\frac{\text{KP1}}{}$ followed by QtoKt3) but we think he may securely adopt this line :— 9 $\frac{\text{QBR3}}{\text{QBxKt5}}$ 10 $\frac{\text{QQKt3}}{\text{QKtR4}}$ and now you must submit to an exchange of pieces, and to the breaking down of the attack; for if 11 $\frac{\text{B}\times\text{KBPch}}{\text{KtoB}}$ 12 $\frac{\text{QQ5}}{\text{KKtB3}}$ 13 $\frac{\text{Q moves}}{}$, and he may take KB or KKt, winning a piece, and your game is quite shattered; hence we deem 9 $\frac{\text{QBR3}}{}$ premature, and ventureable only against inferior players.

From Mr. Waller's analysis it appears that against the defence 5 $\frac{}{\text{KBQR4}}$ 6 $\frac{}{\text{QP1}}$ the Evans' attack can obtain such advantage as should win; and that against the defence 5 $\frac{}{\text{KBR4}}$ 6 $\frac{}{\text{KKtB3}}$ the first player can regain the Pawn, with the better position; and that against the defence 5 $\frac{}{\text{BQB4}}$ 6 $\frac{}{\text{QP1}}$ (best) you can also recover the Pawn with a good situation.

There is another important attack in the Evans, upon the defence 5 $\frac{}{\text{KBQB4}}$, not noticed by Mr. Waller, and that is, your at once pushing QP2, before castling. This seems to us your strongest play; it is advocated by Jaenisch, and by Mr. Staunton; although in the "Handbook" there is no analysis of it.

This variation is from Jaenisch :— 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{KBB4}}{\text{KBB4}}$ 4 $\frac{\text{QKtP2}}{\text{B}\times\text{P}}$ 5 $\frac{\text{QBP1}}{\text{BB4}}$ 6 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 7 $\frac{\text{P}\times\text{P}}{\text{Bchs}}$ 8 $\frac{\text{KtoB}}{\text{QK2}}$ 9 $\frac{\text{QRP}}{\text{BR4}}$ 10 $\frac{\text{QRR2}}{\text{BQKt3}}$ 11 $\frac{\text{QR}\times\text{2}}{}$ and you have a very fine game. The same variation is also given by Mr. Walker, in his analysis, but the author there states

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that against 5 $\frac{}{\text{KBB4}}$ your 6 $\frac{\text{QP2}}{}$ is no stronger than the old move of $\frac{\text{Castles}}{}$, because, as Mr. Walker observes, at move 7 of this variation he ought not to check with the B, but to retreat 7 $\frac{}{\text{KBQKt3}}$. The move of 7 $\frac{}{\text{KBKt3}}$ in this situation is certainly better than to check, which only weakens his game, as by your just moving 8 $\frac{\text{KtoB}}{}$ you gain time again.* On his moving 7 $\frac{}{\text{BQKt3}}$, Jaenisch only observes, that you will move 8 $\frac{\text{QBKt2}}{}$ threatening to advance $\frac{\text{QP1}}{}$, leaving it to be inferred that you have thereby the better game. Mr. Walker, remarking this, adds, "But his answer to 8 $\frac{\text{QBKt2}}{}$ is 8 $\frac{}{\text{KKtB3}}$, and his game is still the better." As, however, we have no analysis to prove that the second player has now the better game, we think the question open to dispute. After 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{BB4}}{\text{BB4}}$ 4 $\frac{\text{QKtP2}}{\text{B}\times\text{KtP}}$ 5 $\frac{\text{QBP1}}{\text{BB4}}$ 6 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 7 $\frac{\text{P}\times\text{P}}{\text{BKt3}}$ 8 $\frac{\text{QBKt2}}{\text{KKtB3}}$ we believe most fine players would, in actual practice, prefer to take the first player's game, and we much wish to see this situation of the Evans' in the hands of some of our ablest analysts.

In playing the Evans' Gambit, we believe you do best, against the defence 5 $\frac{}{\text{KBQR4}}$ $\left(6 \frac{}{\text{QP1}} \text{ or } 6 \frac{}{\text{KKtB3}}\right)$ to adopt the foregone attack by Mr. Waller; and against the defence 5 $\frac{}{\text{KBB4}}$ to play at once

* Because you threaten to play Q to QR4, winning either the KB or the QKt by QP1, which he must provide for.

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6 $\frac{QP2}{\quad}$ followed by 8 $\frac{QBKt2}{\quad}$* which appears to give you a situation formidable for attack, and full of resource.

We give an original variation or two in support of our opinion :—

1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QKtP2}{B\times P}$ 5 $\frac{QBP1}{BB4}$ 6 $\frac{QP2}{P\times P}$ 7 $\frac{P\times P}{BKt3}$ 8 $\frac{QBKt2}{KKtB3}$ 9 $\frac{KP1}{QP2}$ *if* 10 $\frac{P\times Kt}{P\times B}$ 11 $\frac{P\times KtP}{KRKt}$ (if 11 $\frac{\quad}{QK2ch}$ 12 $\frac{KQ2}{\quad}$; and if 11 $\frac{\quad}{BR4ch}$ 12 $\frac{QKtB3}{\quad}$) 12 $\frac{Castles}{QB3K3}$ 13 $\frac{RK}{\quad}$ and you have the best of the game. You might have played 11 $\frac{QP1}{\quad}$, threatening QK2ch, which would answer very well against an inferior player, but is not really sound, on account of his replying with B to R4 ch., and if you then move K to B, he castles. If instead of 9 $\frac{QP2}{\quad}$ he play 9 $\frac{\quad}{KKth5}$ you can castle or play 10 $\frac{QBR3}{\quad}$ with a good position.

VARIATION II.— 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBB4}{KBB4}$ 4 $\frac{QKtP2}{B\times ktP}$ 5 $\frac{QBP1}{BB4}$ 6 $\frac{QP2}{P\times P}$ 7 $\frac{P\times P}{BKt3}$ 8 $\frac{QP1}{QKtR4}$ 9 $\frac{KBQ3}{\quad}$, and you have a good attacking game, as his QKt is subject to long inaction ; but had he played the Kt to K2, or home, you could have advanced KP, and then castled. The above opening might be continued as follows : 9 $\frac{\quad}{QP1}$ 10 $\frac{Castles}{Castles}$ 11 $\frac{KRP1}{\quad}$ and 12 $\frac{QKtB3}{\quad}$, See the games at this opening between M'Donnell and La Bourdonnais. Mr. Waller thinks it best for the Evans' attack, to play a waiting, or "preparing" game. You might also play 8 $\frac{QKtB3}{\quad}$ which is, as yet, unanalyzed.

* Much stronger than Castling here, and preferable to playing QQKt3, as it not only menaces the advance of QP, but also supports your QP—often a weak position in the Evans' attack—after your Q is moved.

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It sometimes happens in the Evans' Gambit, that the second player has a chance of getting into pretty safe quarters, by giving up a piece for a couple of Pawns—so holding three Pawns for a B. or Kt. But in such cases the advantage is mostly with the attack, as your forces have such freedom for action as renders his piece more potent than his Pawns.

We have dwelt perhaps too long on the Evans' Gambit, but plead the great importance of the opening. We now quit this spirited *debut*, with the single observation that the defending player appears, at best, able only to obtain a drawn game; the class of positions arising meanwhile, being such as to throw the chances in actual play somewhat in favour of the first player.

We now pass on to

The Knight's Game of Ruy Lopez.—This opening may be styled a variation of the Giuoco Piano; the first player here moving, 3 KB to QKt5 instead of 3 KB to QB4. This attack, first taught by the Spanish player whose name it bears, forms an important and intricate *debut*, and has lately engaged a good deal of the attention of chess players and analysts. The following is a model game at this opening by Jaenisch:—

1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ 3 $\frac{KBQKt5}{KKtB3}$ 4 $\frac{QK2}{QRP1*}$ 5 $\frac{KBQR4\dagger}{QKtP2}$
6 $\frac{BKt3}{KBB4}$ 7 $\frac{QRP2}{QRKt}$ 8 $\frac{P\times P}{P\times P}$ 9 $\frac{QKtB3}{QKtP1}$ 10 $\frac{KtQ5}{Cas}$ 11 $\frac{Cas}{QP1}$
12 $\frac{KRP1}{QBK3}$ 13 $\frac{QP1}{KRP1}$ 14 $\frac{Kt\times Kt\ ch}{Q\times Kt}$ 15 $\frac{B\times B}{Q\times B}$ 16 $\frac{QBK3}{B\times B}$ 17 $\frac{P\times B}{QRR}$

and the game is even. We shall make a few remarks on these moves in this opening. The move 3 $\frac{KBQKt5}{\quad}$ is quite as strong as the ordinary Giuoco Piano attack, and, indeed, more embarrassing. His reply of 3 $\frac{\quad}{KKtB3}$ is called the "Berlin defence:" it is shewn by Jaenisch to be a safe, sound defence, in the "Chess Chronicle," Dec. 1849. Instead, however, of 3 $\frac{\quad}{KKtB3}$ the defending player may move

* Not 4 $\frac{\quad}{KBB4}$ which loses KP † If 5 $\frac{B\times Kt}{QP\times B}$ 6 $\frac{Kt\times P}{QQ5}$

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3 $\frac{\text{QP1}}{}$ or 3 $\frac{\text{QRP1}}{}$; he may also try 3 $\frac{\text{KBQ3}}{}$ which Jaenisch calls the "superlatively close defence." Some of the authorities do not much like the reply of 3 $\frac{\text{KBQB4}}{}$ but it ought probably to lead to a pretty even game. He should not, however, play 3 $\frac{\text{KBP2}}{}$ as you reply with 4 $\frac{\text{QK2}}{}$ which wins a Pawn, with the better game.

In general you do ill to cut off his QKt early, in this opening, as he frees his game by retaking with QP.

Of late the "Ruy Lopez' Knight's Game" has become very fashionable amongst chess players; and such students as would master the opening, we refer to the "Chess-player's Handbook," p. 147; to the work of Jaenisch, and to the "Chess-player's Chronicle," v. x. The attack of Lopez (3 $\frac{\text{KBQKt5}}{}$) used to be deemed weak, and comparatively insignificant; but better analysis, and its adoption in practice among our best players, have, within the last few years, shewn that it forms an opening of great strength and interest, and one of the very best which the attacking player can adopt.

The next opening which we consider is the "Queen's Bishop's Pawn's Game in the King's Knight's opening."

The QBP attack in the KKt Opening.—This opening, like the last, has only met with the attention it merits within the past few years. The analysis this *debut* requires, is not very lengthy nor difficult. It is a very good attack, however, and demands careful play on the part of the defence, to prevent your acquiring advantage in position. We give the following model of this game, from the "Handbook:"—

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KKtB3}}{\text{QKtB3}}$ 3 $\frac{\text{QBP1}}{\text{KKtB3}}$ 4 $\frac{\text{QP2}}{\text{KKt}\times\text{P}}$ 5 $\frac{\text{P}\times\text{KP}}{\text{QP2}}$ 6 $\frac{\text{KBQKt5}}{\text{KBQB4}}$

7 $\frac{\text{KKtQ4}}{\text{B}\times\text{Kt}}$ 8 $\frac{\text{P}\times\text{B}}{\text{Castles}}$, and you have a slight advantage in position. On the above model we have to observe, that his best 3rd move is $\frac{\text{KKtB3}}{}$: that if he play 4 $\frac{\text{P}\times\text{QP}}{}$ you push on KP, and then take P with P. Observe that at move 5 he should not play KBQB4, for

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you would play 6 $\frac{QQ5*}{}$; but instead of 5 $\frac{}{QP2}$ he may move 5 $\frac{}{QP1}$ probably best, and shewn by Jaenisch to lead to an equal game, thus 5 $\frac{}{PQ1}$ 6 $\frac{QBKB4}{P\times P}$ 7 $\frac{Q\times Q}{Kt\times Q}$ 8 $\frac{B\times P}{KBB4}$ even. Therefore the move 5 $\frac{}{QP1}$ is better than that given in our model from the "Handbook." This *debut* is one deserving of attention and practice in play.

We have now noticed all the principal forms of attack in the King's Knight's Opening. The student will find, that of all the various modes of commencing the contest, this is, if not the most brilliant and intricate, yet the strongest, soundest, and richest. Hence, in our Chess treatises, the precedence is usually given to the King's Knight's Opening.

There is one defence that the second player may adopt, which we have yet to illustrate; and this is, his meeting your attack of 2 $\frac{KKtB3}{}$ by playing the counter gambit of 2 $\frac{}{Q1\cdot2}$

The Queen's Counter Gambit.†—We have already observed that the meeting of 2 $\frac{KKtB3}{}$ by 2 $\frac{}{KBP2}$ (commonly called the Greco Counter Gambit), is weak, and very dangerous for the defence. The Counter Gambit of 2 $\frac{}{QP2}$ though less objectionable than the other, is unsound in even play; and as it should leave the first player with rather the better position before many moves, ought not to be adopted in a match game, nor in contests of importance. It forms an instructive opening, however, and is a very pleasing variety, for use against moderately skilled players. The following are your best moves in

* Not 6 $\frac{KBQB4}{}$ as erroneously given in the Handbook

† Such should be the name of this opening; for the *debut* analyzed in the books as the "Queen's Counter Gambit," is really the Counter Queen's Gambit.

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this *debut*, 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QP2}$ 3 $\frac{KP\times P}{Q\times P}$ 4 $\frac{QKtB3}{QK3}$ 5 $\frac{KBch}{QBQ2}$ 6 $\frac{Cas}{QRP1}$ 7 $\frac{B\times B}{Kt\times B}$ 8 $\frac{QP2}{\quad}$, and you have a better position than he. Observe that if you play any other move at 3, than P×QP, he will get an equal game, for instance, if 3 $\frac{Kt\times KP}{KBQ3*}$ 4 $\frac{QP2}{P\times P}$ 5 $\frac{QKtB3}{B\times Kt}$ 6 $\frac{P\times B}{Q\times Q}$ and 7 $\frac{Kt\times Q}{\quad}$ with an even game. If, in our first model, he play 3 $\frac{\quad}{KP1}$ 4 $\frac{QK2}{KKtB3}$ 5 $\frac{QKtB3}{Qh2}$ 6 $\frac{KKtQ4}{\quad}$ and you gain the advantage, as he will lose a P. Were you to play 3 $\frac{QKtB3}{QP1}$ 4 $\frac{KtK2}{KBQ3}$ and he will get up KBP2, with a good game.

We here bring to a close our rather prolonged examination of the King's Knight's Game. In conclusion, we may observe to young players, that after 1 $\frac{KP2}{KP2}$ 2 $\frac{KKtB3}{QKtB3}$ such moves as 3 $\frac{QP1}{\quad}$ or 3 $\frac{KRP1}{\quad}$ or 3 $\frac{QKtB3}{\quad}$ or 3 $\frac{QBP2}{\quad}$ or 3 $\frac{KBK2}{\quad}$ are all unmeaning and weak, as suffering the second player to take the lead

II.

THE KING'S BISHOP'S OPENING.

This opening takes its name from your playing out your K Bishop at the second move. It is not quite so immediately attacking as the K Knight's opening, but it is, nevertheless, a very sound, rich, and important *debut*. You at once place your KB, a most powerful agent in attack, upon his most commanding line of action, *i. e*, on the QB's 4 square. In reply to 2 $\frac{KBQB4}{\quad}$, the second player's best moves are 2 $\frac{\quad}{KKtB3}$, and 2 $\frac{\quad}{KBQB4}$, upon which replies we shall principally dwell.

* $\frac{\quad}{P\times P}$ is dangerous, as you reply with $\frac{KBQB4}{\quad}$.

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Before examining these two standard answers, we shall mention certain other rejoinders to 2 $\frac{\text{KBQB4}}{}$. For instance, he may play in answer, 2 $\frac{\text{QBP1}}{}$, which constitutes the "Queen's Bishop's Pawn's Defence," a weak mode of play for him to adopt, as you acquire some superiority in situation by either 3 $\frac{\text{QK2}}{}$, or 3 $\frac{\text{QP2}}{}$. He may also play 2 $\frac{\text{KBP2}}{}$, a move analyzed at great length by late writers, as the "Bishop's Counter Gambit." We think this Counter Gambit of $\frac{\text{KBP2}}{}$ in reply to 2 $\frac{\text{KBQB4}}{}$, hazardous and comparatively weak. Your best retorts are 3 $\frac{\text{QP2}}{}$, and 3 $\frac{\text{KKtB3}}{}$, and in either case you have the stronger game. (It is very seldom good to meet the opening *sortie* of a piece by a counter-attack with a Pawn.)

The two counter gambits of 2 $\frac{\text{QP2}}{}$, and 2 $\frac{\text{QKtP2}}{}$, are shewn by Jaenisch to be premature and unsound; and if 2 $\frac{\text{KBB4}}{\text{QKtB3}}$ 3 $\frac{\text{QBP1}}{}$; and if 2 $\frac{\text{QP1}}{}$ 3 $\frac{\text{KKtB3}}{}$, or 3 $\frac{\text{KBP2}}{}$, with the finer game.

We now come to the consideration of the second player's correct movements in this opening. As we before stated, in reply to the *sortie* of your KB, he ought to play either 2 $\frac{\text{KB to QB4}}{}$, or, 2 $\frac{\text{KKt to B3}}{}$. The old chess writers all prefer the first of these two rejoinders, but most of the present authorities decide in favour of the latter. The reply of 2 $\frac{\text{KKtB3}}{}$ is advocated as the strongest by Jaenisch, Heydebrant, and Bilguer, and by Mr. Staunton; not that the second player can thereby obtain the superior position, but that he at once throws you upon the defence, prevents your prosecuting any attack upon him, and so establishes an equal situation, without

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being subjected to a series of servile defence moves. For these reasons it has been concluded, not only that 2 $\frac{}{\text{KKtB3}}$ is the best reply to 2 $\frac{\text{KBQB4}}{}$, but that therefore the move of 2 $\frac{\text{KBQB4}}{}$ is inferior to 2 $\frac{\text{KKtB3}}{}$, which last is an immediate attack, obliging him to adopt a routine of somewhat servile defence*

We proceed first then to examine the *King's Knight's Defence* to the King's Bishop's Game:—1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBQB4}}{\text{KKtB3}}$; you may now play with perfect safety 3 $\frac{\text{QP1}}{}$, or 3 $\frac{\text{QKtB3}}{}$; as also 3 $\frac{\text{QP2}}{}$ and 3 $\frac{\text{KKtB3}}{}$, and $\frac{\text{QK2}}{}$. Of all these Jaenisch and Walker think 3 $\frac{\text{QP1}}{}$ best, continuing the game like a *Giuoco Piano*, which opening is also brought on by 3 $\frac{\text{QKtB3}}{}$. For you to play 3 $\frac{\text{QP2}}{}$ is censured by Jaenisch and others, but it should, as Mr. Staunton says, result in an even game, thus—1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBB4}}{\text{KKtB3}}$ 3 $\frac{\text{QP2}}{\text{P} \times \text{QP}}$ (not 3 $\frac{}{\text{KKt} \times \text{KP}}$ for then 4 $\frac{\text{P} \times \text{KP}}{}$ with the best position, as he could not 4 $\frac{}{\text{Kt} \times \text{KBP}}$ on account of 5 $\frac{\text{QQ5}}{}$) 4 $\frac{\text{Q} \times \text{P}\,\dagger}{\text{QKtB3}}$ 5 $\frac{\text{QK3}}{\text{KBch}}$ 6 $\frac{\text{BQ2}}{\text{Castles'}}$, and positions are equal. On the different modes of play at command in the Knight's defence to the KB's Opening, you will

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* For our own part, we think the KB's Opening quite equal to the K Knight's; not liking the "K Kt's defence" to the former, for a reason which follows presently.

† If you here 4 $\frac{\text{KP1}}{\text{QP2}}$ he quite equalizes his game at once. But we like here 4 $\frac{\text{QBKt5}}{\text{KBK2}}$ 5 $\frac{\text{KP1}}{\text{KtK5}}$ 6 $\frac{\text{B} \times \text{B}}{\text{Q} \times \text{B}}$ 7 $\frac{\text{Q} \times \text{P}}{}$. This variation of ours is new, and worthy of notice.

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instructive variations in the copious article on this *debut* by Jaenisch.

For our own part, we think your *strongest* line of play, in reply to this "Knight's Defence," to lie in the instantly bringing out also your KKt thus 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KKtB3}$ 3 $\frac{KKtB3}{}$ this, we believe to be your best third move, for a reason unnoticed by Chess Authors, all of whom seem now to agree in deeming 3 $\frac{KKtB3}{}$ here inferior: he now plays 3 $\frac{}{KKt\times P}$ in which move all his strength lies*, and which Jaenisch and the "Handbook" continue thus: 4 $\frac{QP1}{KtQ3}$ (*a*) (if 4 $\frac{QK2}{}$ or 4 $\frac{Kt\times KP}{}$ he plays 4 $\frac{}{QP2}$ and he comes off with a position preferable to yours) 5 $\frac{Kt\times P}{Kt\times B}$ 6 $\frac{Kt\times Kt}{QP2}$ 7 $\frac{KtK5}{BQ3}$ 8 $\frac{QP1}{}$ making the game about even. (*a*) If he play 4 $\frac{}{KtKB3}$ Jaenisch thinks that you may get the better developed game, and adds, that he ought to play 4 $\frac{}{KtQB4}$ 5 $\frac{Kt\times KP}{QP2}$ 6 $\frac{BQKt3}{Kt\times B}$ 7 $\frac{RP\times Kt}{QBP2}$, and his game is at least as good as yours. But we believe you have a stronger 4th move than either 4 $\frac{QK2}{}$ or 4 $\frac{QP1}{}$ and this is 4 $\frac{QKtB3}{}$; a move hitherto unconsidered by Chess writers.

Against the KKt defence to the KB opening, we therefore advise you to form your game thus: 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KKtB3}$ 3 $\frac{KKt\text{ to }B3}{KKt\times P}$ 4 $\frac{QKtB3}{}$ and now he cannot, we believe, take Kt with Kt without

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* As we have before said, we do not like the "Two Knight's Game," which he would obtain here by 3 $\frac{}{QKtB3}$, on account of 4 $\frac{QP2}{P\times P}$ 5 $\frac{Kt1}{QP2}$ 6 $\frac{KBKt5}{KtK5}$ 7 $\frac{Kt\times P}{}$ 8 $\frac{B\times QKt}{}$; or if you prefer the two Kt.'s attack, 4 $\frac{}{KKtKt5}$ &c. See "Handbook," p 141.

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giving you a very superior position, as you would retake Kt with QP, opening your Q's file very advantageously, and having two pieces in the field, threatening strong attacks, such as by KKt to Kt5. If he play 4 $\frac{\text{KKt to QB4}}{}$ or 4 $\frac{\text{KKt to B3}}{}$ you 5 $\frac{\text{KKt}\times\text{KP}}{}$ with the better game. And if he play 4 $\frac{\text{Kt to Q3}}{}$ you retreat 5 KB to QKt3, having more force in the field than he has, and sure to win back your P by playing Q to K2, should he move 5 $\frac{\text{QKtB3}}{}$; you will have too the better opening, as your QKt threatens to advance to Q5, and his Kt at Q3 cramps his game very much. After this 4 $\frac{\text{QKtB3}}{}$ we are as yet uncertain what should be the result of the King's Knight's defence to the K. Bishop's opening, and without venturing any hasty conclusions, would only add, that we much wish to see this form of the *debut* in question, under thorough examination at the hands of some competent analyst.

Whether this is the first player's strongest mode of working, or not, it, at any rate, demands attention from Chess authors. We have found the move we propose $\left(\frac{4\ \text{QKtB3}}{}\right)$ in this opening, to answer very well in play, and should authorities be able to prove that this variation can give the first player the better opening, it will follow, that the King's Knight's is not so good a defence to 2 $\frac{\text{KBQB4}}{}$ as is the old reply of 2 $\frac{\text{KBQB4}}{}$ which is preferred to any other by Mr. Walker.

The Two King's Bishop's Game.—This may be styled the most shapely and classical opening on the board.

After 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBQB4}}{\text{KBQB4}}$ you may play 3 $\frac{\text{KKtB3}}{}$ or 3 $\frac{\text{QP1}}{}$ or 3 $\frac{\text{QK2}}{}$ or 3 $\frac{\text{QBP1}}{}$; besides which there are several other attacks and gambits at your command. The most usual of your third moves

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is 3 $\frac{\text{QBP1}}{\text{——}}$ to which he may reply with 3 $\frac{\text{——}}{\text{KKtB3}}$ (but this is perhaps rather dangerous), or with 3 $\frac{\text{——}}{\text{QKKt4}}$; or with 3 $\frac{\text{——}}{\text{QP2}}$, which last forms Lewis's Counter Gambit, perhaps his strongest move, in play, of which we cite a model presently.

We have one new observation to make on this opening, that after 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{BB4}}{\text{BB4}}$ 3 $\frac{\text{QBP1}}{\text{——}}$ the defence of 3 $\frac{\text{——}}{\text{QK2}}$ recommended by some authorities as best, is, we think, no defence at all; as you may still play 4 $\frac{\text{QP2}}{\text{——}}$ and if 4 $\frac{\text{——}}{\text{KP×P}}$ 5 $\frac{\text{QBP×P}}{\text{Q×P ch}}$ 6 $\frac{\text{KKtK2}}{\text{KB chs}}$ 7 $\frac{\text{QBQ2}}{\text{——}}$ and we suspect that the freedom of your game, and the weak position of his Q will give you the better chance.

As an illustration of some features of the strength of this opening, we give a game in which we played this attack on an amateur for the first time, and from which the young player may learn some very valuable points:—

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBB4}}{\text{KBB4}}$ 3 $\frac{\text{QBP1}}{\text{QK2}}$ 4 $\frac{\text{QP2}}{\text{P×P}}$ 5 $\frac{\text{P×P}}{\text{Q×P ch}}$ 6 $\frac{\text{KtK2}}{\text{KB chs}}$

7 $\frac{\text{QKtB3}\,(a)}{\text{B×Kt}}$ 8 $\frac{\text{P×B}}{\text{Q×KtP}}$ 9 $\frac{\text{KRKt}}{\text{Q×RP}}$ 10 $\frac{\text{KR×P}}{\text{QP1}}$ 11 $\frac{\text{QQKt3}\,(b)}{\text{KKtK2}}$

12 $\frac{\text{KBKt5 ch}}{\text{K to Q}\,(c)}$ 13 $\frac{\text{Q×KBP}}{\text{QR8 ch}}$ 14 $\frac{\text{KKtKt}}{\text{QK5 (ch)}}$ 15 $\frac{\text{KKB}}{\text{QKtB3}}$ 16 $\frac{\text{QBKt5}}{\text{R to K}}$

17 $\frac{\text{QRK}}{\text{QKB4}}$ 18 $\frac{\text{Q×R ch}}{\text{K×Q}}$ 19 $\frac{\text{KR×Kt ch}}{\text{K to KB}\,(d)}$ 20 $\frac{\text{QBKR6 ch}}{\text{KKKt}}$ 21 $\frac{\text{KRKt7 ch}}{\text{KKB}}$

22 $\frac{\text{KRQ7 dis. ch}}{\text{KKKt}}$ 23 $\frac{\text{QRK8 ch}}{\text{QKB}}$ 24 $\frac{\text{R×Q}}{\text{m}}$

(*a*) Here it were better to cover with QBQ2, gaining time.

(*b*) If 11 $\frac{\text{B×KBP}}{\text{K to B}}$ and he wins a piece.

(*c*) If $\frac{\text{——}}{\text{QKtB3}}$ he is Mated in 4 moves.

(*d*) If to Q he is Mated in 2.

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The following model is from the "Handbook:"—

1 $\frac{KP2}{KP2}$ 2 $\frac{BB4}{BB4}$ 3 $\frac{QBP1}{QP2}$ 4 $\frac{B\times P*}{KtKB3}$ 5 $\frac{QKB3}{Cas}$ 6 $\frac{QP2}{P\times P}$ 7 $\frac{QBKt5}{P\times P}$ 8 $\frac{QKt\times P}{QKtQ2}$ 9 $\frac{Cas}{QBP1}$ 10 $\frac{BKt3}{QK2}$, and the game is even.

On the foregoing model we may observe, that if you move 3 $\frac{KKtB3}{\quad}$, his best reply is 3 $\frac{\quad}{QP1}$; that against your 3 $\frac{QBP1}{\quad}$ the move 3 $\frac{\quad}{QP1}$ were very weak, allowing you at once to take up the centre. He may safely play however, 3 $\frac{\quad}{QKtB3}$ then if 4 $\frac{QP2}{KBKt3}$ (not 4 $\frac{\quad}{P\times P}$ 5 $\frac{B\times KBPch}{\quad}$) he gets an even Giuoco Piano; that 5 $\frac{QtoKt3}{\quad}$ is rather inferior; finally, that this Counter Gambit of Lewis', 3 $\frac{QBP1}{QP2}$, should probably lead to a draw, although some of the authorities think the first player should maintain his Pawn, so as to win.

The Lopez Gambit.—This *debut* takes its name from the Spanish author who invented it. The opening moves are these: 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QtoK2}{\quad}$. If he now play 3 $\frac{\quad}{QP1}$ or 3 $\frac{\quad}{QK2}$, you set up the Lopez Gambit by 4 $\frac{KBP2}{\quad}$, and he should not play $\frac{\quad}{P\times P}$, but move out KKtB3, and the result will be an even game. Here is a model:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QK2}{QKtB3}$ 4 $\frac{QBP1}{QP1}$ 5 $\frac{KBP2}{KKtB3}$ 6 $\frac{KKtB3}{\quad}$, and the game is equal. On this model we must mention that if in reply to 3 $\frac{QK2}{\quad}$ he play 3 $\frac{\quad}{QBP1}$, you will 4 $\frac{BKBPch}{K\times B}$

* Try also here QKtP2.

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5 $\frac{QQB4ch}{\quad}$, and win back B; but you must not adopt this plan if he play 3 $\frac{}{KKtB3}$ or 3 $\frac{}{QKtB3}$. In reply to 3 $\frac{QK2}{\quad}$ his very best move is 3 $\frac{}{QKtB3}$, and in answer you may play also 4 $\frac{KKtB3}{\quad}$.

The Lopez Gambit is a very good opening, either at odds or even. After playing your KBP2, you must beware of moving KRP1, lest his KKt should move from KB3 to KR4, threatening to advance to KKt6. There are also some other points to be noticed in this *debut*. It is not advisable for the second player on the advance of your KBP to cut off your KKt with his KB; it is also very bad play for him to take, and attempt to support, the Gambit Pawn.

The Wing Gambit.—This form of assault in the K's Bp's Opening, is an important and tenacious attack, formed by the sacrifice of QKtP. The best moves appear to be 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QKtP2}{B\times KtP}$ 4 $\frac{QBP1}{BQR4}$ 5 $\frac{KKtB3}{QP1}$ 6 $\frac{QQKt3}{\quad}$, and you have a good game. If he play 3 $\frac{}{BQKt3}$ 4 $\frac{QBKt2}{\quad}$: observe, too, that 4 $\frac{KKtB3}{QP1}$ is weaker for you: had he played 4 $\frac{}{BQB4}$ 5 $\frac{QP2}{P\times P}$ 6 $\frac{B\times KBP}{K\times B}$ 7 $\frac{QR5ch}{\quad}$ &c.: if 4 $\frac{}{KBK2}$ 5 $\frac{QKt3}{\quad}$: had he played 5 $\frac{}{QKtB3}$ he gives you a position of the Evans' Gambit which Mr. Waller shews to be advantageous to the attack. The "Wing Gambit" is, like the Evans, so strong an opening as to be safe even by correspondence, the attack being pretty sure either to win back the Pawn, or to obtain an equivalent in position.* At move 5 of the above model you might venture KBP2. We must here notice—

The Double Gambit.—This brilliant opening was invented by M'Donnell. It is, as Jaenisch says, if not correctly opposed, more attacking than the Wing Gambit; but properly met, it is weak. The

* See game by correspondence at this opening in our Appendix.

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key to the defence is as follows :—1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QKtP2}{B\times KtP}$ 4 $\frac{KBP2}{QP2}$ 5 $\frac{P\times QP}{KP1}$ and whether you now play 6 $\frac{QBP1}{\quad}$ (best) or 6 $\frac{KKtK2}{\quad}$ he will come off with the better game. On these moves we observe that it is bad play in him to take the second Gambit Pawn, as he cannot support it, and so gives you all the centre. If he play 4 $\frac{\quad}{QP1}$ 5 $\frac{QBP1}{BB4}$ and if then 6 $\frac{KKtB3}{QBKt5}$ 7 $\frac{QQKt3}{\quad}$: also if 4 $\frac{\quad}{KKtB3}$ 5 $\frac{BP\times P}{Kt\times P}$ 6 $\frac{QKKt4}{\quad}$: if 5 $\frac{\quad}{KKtB3}$ 6 $\frac{P\times KP}{\quad}$: you may play 5 $\frac{KB\times QP}{\quad}$ but then 5 $\frac{\quad}{QBP1}$ 6 $\frac{KBKt3}{QQ5}$. Against a young player, or at odds, the Double Gambit forms a very dashing attack in the hands of a fine player, who knows well how to conduct it. The only sure defence is that given above, as shown by La Bourdonnais. Before dismissing the King's Bishop's Opening, we may notice a few irregular attacks sometimes played therein.

Irregular Attacks in the K. B's Game.—There are several attacks in this Opening which, though unsound and premature, often puzzle and annoy the young player; such as 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QtoKR5}{\quad}$ or 3 $\frac{QtoKB3}{\quad}$. Either of these on-rushes of the Q is very premature, as he advantageously defends himself by moving 3 $\frac{\quad}{QtoK2}$. A series of moves like the following is apt to occur when the young player moves 3 $\frac{QKR5}{\quad}$: 1 $\frac{KP2}{KP2}$ 2 $\frac{BB4}{BB4}$ 3 $\frac{QR5}{QK2}$ 4 $\frac{KKtB3}{KKtB3}$ 5 $\frac{Q\times KP or QKKt5}{B\times KBPch}$; and if now you take his B with K, he checks with KKt and wins your Q. If instead of $\frac{QR5}{\quad}$, you play 3 $\frac{QKKt4}{\quad}$ he replies 3 $\frac{\quad}{QKB3}$ and you have only lost time.

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Another premature attack is 1 $\frac{KP2}{KP2}$ 2 $\frac{BB4}{BB4}$ 3 $\frac{KBP2}{}$ he ought not now to take P with P, for you would then push QP2; but his play is 3 $\frac{}{B\times KKt}$ 4 $\frac{QKR5}{QK2}$ 5 $\frac{R\times B}{QP1}$ and he gets the better opening. If you play 4 $\frac{R\times B}{}$ he checks with Q at R 5, and wins the RP.

There is also another strong, but probably unsound Gambit in this *debut*: 1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KBB4}$ 3 $\frac{QP2}{B\times P}$. This attack, although it cost the P, opens your game, and is, we believe, quite venturable in actual play, if not theoretically correct. This gambit is often good when you are giving odds, as you may, in return for the P given, gain time by attacking his KB with QBP or KKt, and have afterwards a chance of Castling with QR on the opened Q's file. If he plays 3 $\frac{P\times QP}{}$ you might take KBPch. This opening has met with less attention and patronage than, perhaps, it deserves. In defending this powerful opening, the second player must guard against this very natural series of moves, by which we have, in play, more than once trapped the adverse Queen,—1 $\frac{KP2}{KP2}$ 2 $\frac{BB4}{BB4}$ 3 $\frac{QP2}{B\times P}$ 4 $\frac{KtKB3}{QKtB3}$ 5 $\frac{QBP1}{BKt3}$ 6 $\frac{KtKt5}{KtKR3}$ 7 $\frac{KBP2}{Cast}$ 8 $\frac{KBP1}{QP1}$ 9 $\frac{QKR5}{QKB3}$ (bad) 10 $\frac{Kt\times KRP}{K\times Kt}$ 11 $\frac{QBKt5}{}$ and wins Q.

III.

THE CENTRE PAWN'S OPENING.

This attack, called by Jaenisch the "Central Gambit," has been but little and incompletely analyzed. It is just briefly noticed by Lewis and Walker, and at greater length by Jaenisch; but none of those authors show the full force of the attack, nor give the correct defence. The following moves are your best form of attack in the

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Centre Pawn's Game :—1 $\frac{KP2}{KP2}$ 2 $\frac{QP2}{P\times P}$ 3 $\frac{KBQB4}{}$ this is your strongest move; if in reply he play 3 $\frac{}{QBP2}$ you get the better game by 4 $\frac{QBP1*}{}$ and if he play 3 $\frac{KBQB4}{}$ you may at once take KBPch, or play 4 $\frac{QBP1}{}$: and if 3 $\frac{}{QKB3}$ you get the better position by either 4 $\frac{QBP1}{}$ or 4 $\frac{KKtB3}{}$. The move, therefore, recommended by Del Rio, and given as best by Jaenisch, is for him to check with KB, as follows :—1 $\frac{KP2}{KP2}$ 2 $\frac{QP2}{P\times P}$ 3 $\frac{KBB4}{KBKt5ch}$ 4 $\frac{QBP1}{P\times P}$ 5 $\frac{P\times P}{QtoKB3}$, and now† the books make you play 6 $\frac{QQKt3}{}$ but we believe you may take his B with P, and on his taking QR with Q, obtain by 7 $\frac{QQKt3}{}$ an attack which will compensate for the loss of the exchange. (See a game thus opened, won by the attack, in Chap. V. of this volume.) His move of 3 $\frac{}{KBKt5ch}$ is, we think, wrong, because it unnecessarily involves him in a difficult and uncertain defence. His proper 3rd move is KKt toB3, whereby he obtains the same good position, as is brought about by this variation of "The KKt's defence to the KB's game "—1 $\frac{KP2}{KP2}$ 2 $\frac{KBB4}{KKtB3}$ 3 $\frac{QP2}{P\times P}$ and now the second player has a fully equal game, as shewn by all the authorities; for if you play 4 $\frac{KP1}{}$ he plays 4 $\frac{}{QP2}$, and if 4 $\frac{Q\times P}{QKtB3}$ 5 $\frac{QK3}{}$ and now instead of 5 $\frac{}{KBKt5ch}$, as given in the

* He will do very badly to take your QBP with P, for that brings your QKt into the field, and helps the attack every way.

† If he had retreated 5 $\frac{}{BQB4}$ you would 6 $\frac{B\times KBPch}{K\times B}$ 7 $\frac{QQ5ch}{}$, &c.; and if 5 $\frac{}{KBK2}$ or $\frac{}{KBQR4}$ 6 $\frac{QQ5}{}$ wins.

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"Handbook," he may play 5 $\frac{\text{QKtK4}}{}$ and gain the move, with a position quite equal to yours. We need only further remark, that after 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{QP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KBB4}}{}$ his only sure and comfortable defence lies in 3 $\frac{\text{KKtB3}}{}$ the key move.

If instead of 3 $\frac{\text{KBQB4}}{}$ you play 3 $\frac{\text{KKtB3}}{}$ he may play 3 $\frac{\text{KBB4}}{}$ or 3 $\frac{\text{QKtB3}}{}$ with the position of the Scotch Game: but he should not trouble his game by replying to 3 $\frac{\text{KKtB3}}{}$ with 3 $\frac{\text{KBch}}{}$, nor with 3 $\frac{\text{QBP2}}{}$ nor 3 $\frac{\text{KKtB3}}{}$ 4 $\frac{\text{KP1}}{}$. The "Central Gambit" is an opening not generally well understood. Correctly opposed, it loses you a time; but against incorrect play, you may gain by it divers very strong and embarrassing attacks. Its strength lying in the freedom of your pieces, the openness of your Q file, the threatened advance of your KP, and the force of your playing QBP1 at the right moment. The Centre Gambit answers very well when you are giving the odds of the KKt, or QR; or against mere routine players. We dismiss this opening with the observation, that after 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{QP2}}{}$ his best move is 2 $\frac{}{\text{P}\times\text{P}}$, for should he evade your Gambit by 2 $\frac{}{\text{QP2}}$ or 2 $\frac{}{\text{QP1}}$ you take KP with QP, and on his retaking P with QP you can injure his game by 4 $\frac{\text{Q}\times\text{Q}}{}$. Should he evade by 2 $\frac{}{\text{QKtB3}}$ 3 $\frac{\text{QP1}}{}$ and on his playing QKtK2 (for if $\frac{}{\text{KtQ5}}$ you play QBP1 and his Kt is lost) you move 4 $\frac{\text{KBQ3}}{}$ for 5 $\frac{\text{KBP2}}{}$; and if he evade by 2 $\frac{}{\text{KKtB3}}$ 3 $\frac{\text{P}\times\text{KP}}{\text{Kt}\times\text{P}}$ and you may now play KBQ3,

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or attack the Kt by moving QQ5, gaining time upon him, and having your KP in a troublesome position. We now come to the fourth *debut*.

IV.

THE QUEEN'S BISHOP'S PAWN'S OPENING.

The method of opening the game, although pretty and classical, and a great favourite in by-gone days, is now very little practised, because the first player's attack herein is neither strong nor brilliant.

Its combinations being neither very difficult nor interesting, students may catch the spirit of the *debut* from a very brief analysis; the details being natural, and easy to supply. The following model game appears to embody the best moves on either side:—

$1\ \frac{KP2}{KP2}\quad 2\ \frac{QBP1}{QP2}\quad 3\ \frac{KKtB3}{KKtB3}\quad 4\ \frac{QP2}{Kt\times P}\quad 5\ \frac{Kt\times P}{KBQ3}\quad 6\ \frac{KKtQ3}{QBP2}$

$7\ \frac{P\times P}{Kt\times P}\quad 8\ \frac{QBK3}{Kt\times Kt}\quad 9\ \frac{B\times Kt}{QKtB3}\quad 10\ \frac{Castle}{Castle}$ and the game is equal.

Of your 2 $\frac{QBP1}{\ }$ we may remark that it threatens to establish your Ps centrally, and open good paths for your Q. He may safely play 2 $\frac{\ }{KKtB3}$ 3 $\frac{QP2\ best}{\ }$ and the result will be a pretty even game, but his strongest move is 2 $\frac{\ }{QP2}$. If he play 2 $\frac{\ }{KBP2}$ you take, and defend the Gambit, with a move in advance. To return to our model: if you play 3 $\frac{P\times QP}{\ }$ he retakes with Q and you can get nothing like an attack. Again for you to play 4 $\frac{P\times QP}{\ }$ is bad, on account of 4 $\frac{\ }{KP1}$, but you may 4 $\frac{Kt\times KP}{\ }$ and the game becomes even in a few moves. The learner will observe that in this opening, the moves on each side, and the order of the moves, admit of some variety, still generally tending to produce similar positions, the result of which should very soon be a game without advantage on either side.

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V.

THE KING'S GAMBIT.

The word Gambit (from the Italian *gambetto*, to "trip up") is used in Chess to signify the sacrifice of a pawn, in order to obtain some advantage in position. In the King's Gambit opening, the first player, on his second move, sacrifices his King's Bishop's Pawn, in order to weaken his adversary's centre, and so gain opportunity to occupy the middle of the board with his own forces. Of all openings the King's Gambit is the most brilliant and beautiful. It is almost endless in its variety of attack and defence, and as Jaenisch remarks, gives birth to the most ingenious and complicated combinations arising in Chess. Hence, this *debut* has been one of the chief objects of study among Chess-writers of all ages. The conclusions of analysts, respecting this opening, appear to be these:—1st. That the Gambit Pawn may be at once taken, and afterwards safely supported throughout the whole game. 2nd. That the winning of this Pawn should give the second player, ultimately, a won game. 3rd. That after setting up the King's Gambit, the first player's strongest third move is KKt to B3 (the move of 3 $\underline{\text{KBQB4}}$ forming an opening called the Bishop's Gambit, which is weaker than the Knight's Gambit). 4th. That should the second player be unacquainted with the long and intricate routine of defence to the King's Gambit attack, he may safely evade the Gambit, and instead of taking the Pawn play 2 $\overline{\text{KBQB4}}$ or 2 $\overline{\text{KKtB3}}$ or 2 $\overline{\text{QP2}}$ 5th. That the good position obtained by the first player, after the giving up of his K. B. Pawn, and the attack he obtains, are so far compensatory for the sacrifice, that the King's Gambit is one of the most successful and promising openings which a player can adopt, and even quite venturable in a game by correspondence; the fact being, that although the winning of the Gambit Pawn should, *theoretically*, win the game, yet the class of positions which arise are so difficult for the second player, that the chances of error therein render this opening, *in play*, more often favourable to the attack than to the defence.

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Referring the student for further particulars to the larger treatises, we shall present a few models of this much diversified opening, with remarks, embodying the chief lines of attack, and the best defences thereto.

Our first model is from Jaenisch—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KKtB3}{KKtP2}$ 4 $\frac{KBB4}{KBKt2}$ 5 $\frac{QP2}{QP1}$ 6 $\frac{Castles}{KRP1}$ 7 $\frac{QBP1}{QKtQ2}$ and he will play $\frac{}{QKtQKt3}$* and $\frac{}{QBK3}$ having a perfect defence.

On this model we observe that, supposing him to make the best subsequent moves, taking the P with P at move 2, is esteemed decidedly his best play. Your third move, above, constitutes the King's Knight's Gambit: if, instead, you move 3 $\frac{KBQB4}{}$ you play the "Bishop's Gambit." If he play any other move than 3 $\frac{}{KKtP2}$ he is more likely to lose the Gambit Pawn, which, having once taken, he should resolutely maintain. His best fourth move is decidedly $\frac{}{KB\text{ to }Kt2}$, for if he play 4 $\frac{}{KKtB3}$ you push KP; and he ought never, after taking the Gambit, to play KB to QB4, for then you at once push QP2 gaining ground rapidly. His move of 6 $\frac{}{KRP1}$ is essential to his defence, to prevent your gaining a violent attack, by sacrificing your KKt for his KKtP, and then taking P with QB. In defending the Gambit, a player cannot play KKtB3; nor can he soon Castle; nor should he pin the KKt with QB.

Here is another system of attack in the King's Gambit:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KKtB3}{KKtP2}$ 4 $\frac{KBB4}{KBKt2}$ 5 $\frac{Castles}{QP1}$ 6 $\frac{QP2}{KRP1}$ 7 $\frac{KKtP1}{KKtP1}$ 8 $\frac{KtR4\text{ or to }K}{P\text{ to }KB6}$ 9 $\frac{KRP1}{KRP1}$, and whatever you now play, he holds his Pawn and position, having many moves at command—such as

* If you play 8 Q to QKt3 he moves Q to K2

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KKtR3, QBK3, KBKB3, QKtB3 or Q2, and afterwards QK2, preparing to Castle. On the above we observe, that 4 $\frac{\text{KKtP1}}{}$ were faulty, as you in reply Castle, obtaining the tremendous attack of the *Muzio* Gambit. If you play 3 $\frac{\text{KRP2}}{}$ you form the Allgaier Gambit, of which hereafter. Some authorities consider 5 $\frac{\text{Castles}}{}$ rather stronger than 5 $\frac{\text{QP2}}{}$. If you play 5 $\frac{\text{QBP1}}{}$ he moves 5 $\frac{}{\text{KKtP1}}$ with considerable advantage: but if he attack the Kt after you have Castled, you may take either retreat, Kt to K, or sacrifice the Kt for the strong attack. Had you played 6 $\frac{\text{QBP1}}{}$ he ought to reply with KRP1. At 7 he ought not to play $\frac{}{\text{P}\times\text{KtP}}$ for then 8 $\frac{\text{KB}\times\text{BP ch}}{\text{K}\times\text{B}}$ 9 $\frac{\text{KtK5 ch}}{}$ and wins.

From what we have seen of modern analysis and practice, we believe that the great strength of the King's Gambit opening, lies in the first player's attacking the defendant's advanced Pawns with his KRP and KKtP, after Castling. To these embarrassing attacks we are scarcely satisfied with the existing book defences. As an instance, we would call attention to the following Opening from the "Handbook":—

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KtKB3}}{\text{KKtP2}}$ 4 $\frac{\text{BQB4}}{\text{BKt2}}$ 5 $\frac{\text{Castles}}{\text{QP1}}$ 6 $\frac{\text{QP2}}{\text{KRP1}}$ 7 $\frac{\text{QBP1}}{\text{QBK3}}$ 8 $\frac{\text{B}\times\text{B}}{\text{P}\times\text{P}}$ 9 $\frac{\text{QKt3}}{\text{QQB}}$ 10 $\frac{\text{KRP2}}{\text{KKtP1}}$ 11 $\frac{\text{KtKR2}}{\text{PKKt6}}$ and in the "Handbook," p. 252, the Opening is here dismissed, with the observation, that "he has a Pawn more and a strong position. From the following continuation, however, we doubt his position:—

12 $\frac{\text{KKtB3}}{\text{P to K4}}$ 13 $\frac{\text{QKtR3*}}{\text{QKtB3}}$ 14 $\frac{\text{QKtB4}}{\text{KKtK2}}$ 15 $\frac{\text{QKt}\times\text{KP}}{\text{QKt}\times\text{Kt}}$ 16 $\frac{\text{Kt}\times\text{Kt}}{\text{B}\times\text{Kt}}$

* After this we have always found the second player's advantage extremely difficult to preserve: the subsequent ingenious sacrifice of the QKt was shewn to us lately by a Cambridge friend.

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17 $\frac{QB\times P}{BQ3}$ (if he here play any other move, we believe the attack can win speedily) 18 $\frac{QQKt5ch}{QQ2}$ (you must not 18 $\frac{KP1}{Bch}$ 19 $\frac{KR}{QKKt4}$ and he wins) 19 $\frac{QKR5ch}{KQ}$ 20 $\frac{QRQ}{}$ and your position is, we believe, compensatory for the piece, at least; if he now move K you can play QKtP2. We may not have followed up your attack in the very best manner, possibly; but even this Variation tends to shew, we think, that the defence move of 7 $\frac{}{QBK3}$ is very objectionable: it puts his Q most hazardously out of play. The move of 7 $\frac{}{QBP1}$ is still weaker: and if he play 7 $\frac{}{P\text{ to }KKt5}$ you can sacrifice the Kt, with the chances in your favour; as the Variations on p. 252 of the "Handbook" shew. We believe his best plan, in the above Variation is to play 7 $\frac{}{QKtB3*}$ and to reply to 8 $\frac{KRP2}{QBQ2}$.

The following Variation also shews the unsoundness of the model of defence in question:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KtKB3}{KKtP2}$ 4 $\frac{KBB4}{KBKt2}$ 5 $\frac{Castles}{QP1}$ 6 $\frac{QP2}{KRP1}$ 7 $\frac{QBP1}{QBK3}$ 8 $\frac{B\times B}{P\times B}$ 9 $\frac{QKt3}{QQB}$ 10 $\frac{KRP2}{KKtP1}$ and now, instead of playing 11 $\frac{KtKR2}{}$ as given in the "Handbook," you can move 11 $\frac{QQKt5\,ch}{}$ compelling him to move K, for if he cover you play 12 $\frac{QKR5ch}{}$ and then take KKtP with Q, with a winning game: and by playing his K at move 11, he gets a weak game. There is, probably, a good deal to be explored yet, in the later stages of the K Gambit Opening. We cannot, however, but deprecate the early opposition of QB to KB in the defence.

* For we scarcely think QKtQ2, given here for him by Jaenisch, to be quite safe; on account of 8 $\frac{KKtP1}{}$.

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There is another system of attack, in opening the Gambit, begun with your KRP, thus:— 1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KtKB3}{KKtP2}$ 4 $\frac{KBQB4}{KBKt2}$ 5 $\frac{KRP2}{\quad}$; he ought now to play 5 $\frac{\quad}{KRP1*}$ and then, whether you change Pawns and Rooks, or play QP2, he can maintain his Pawn and safe defence. The attack of 5 $\frac{KRP2}{\quad}$ is, in truth, inferior to 5 $\frac{Castles}{\quad}$ or 5 $\frac{QP2}{\quad}$, but it forms a pleasing variety; if he should reply with 5 $\frac{\quad}{KKtP1}$ you move 6 $\frac{KKtKt5}{\quad}$ and the game is rather in your favour. Should he reply to 5 $\frac{KRP2}{\quad}$ with 5 $\frac{\quad}{KBP1}$ you take his KKtP with Kt, and if he then dare to take your Kt with KBP, you get a winning game by Q to KR5ch. We may just observe that in defending any Gambit, the move of KBP1 is always one of the worst on the board. There are some few other distinct forms of the King's Gambit, which we cannot pass over.

The Allgaier Gambit.—In the Allgaier Gambit you commence the attack with your KRPawn, at the 4th move, before bringing out your KB. Although the Allgaier variation is a favourite with many players, it is comparatively weak play, and, against the strongest defence, soon breaks down. It has, however, considerable variety and interest. The following model is the accepted standard defence:— 1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KKtB3}{KKtP2}$ 4 $\frac{KRP2}{KKtP1}$ 5 $\frac{KtK5}{KRP2}$ 6 $\frac{KBB4}{KKtR3}$ 7 $\frac{QP2}{QP1}$ 8 $\frac{KtQ3}{KP\text{ to }KB6}$ 9 $\frac{KKtP1}{QP1}$ 10 $\frac{B\times QP\dagger}{QBP1}$ 11 $\frac{BQKt3}{Q\times QP}$ and the second player has much the better game. We observe that

* It is very bad play in him to take your KRP with P, for he thereby weakens his game, and strengthens yours very much.

† If 10 $\frac{KP\times QP}{KtKB4}$

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5 $\frac{}{\text{KRP2}}$ is far the best move he has at that point; and that 6 $\frac{}{\text{KKtR3}}$ is much preferable to 6 $\frac{}{\text{RR2}}$ as, in the latter case, you may make a dashing attack by giving up your KB and Kt for his KBP and R. If you play 9 $\frac{\text{P}\times\text{KBP}}{}$ he will move KBK2. The defence made by his 9th move is the ingenious invention of Mr. Knight, whose name it commonly bears. Mr. Knight's defence completely foils all further attack in this form of the Allgaier.

There is, however, another system of assault in this opening, framed by your playing KKt, at move 5, to *its own* 5th, instead of to K5. Playing the Kt to *its* 5th is, however, very weak; as you are immediately compelled to sacrifice it for the adverse KBP, and the subsequent attack is speedily defeated. The following is a model of the latter attack in the Allgaier :— 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KB P2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KKtB3}}{\text{KKtP2}}$ 4 $\frac{\text{KRP2}}{\text{KKtP1}}$ 5 $\frac{\text{KtKt5}}{\text{KRP1}}$ 6 $\frac{\text{Kt}\times\text{KBP}}{\text{K}\times\text{Kt}}$ 7 $\frac{\text{Q}\times\text{P}}{\text{KKtB3}}$ 8 $\frac{\text{Q}\times\text{KBP}}{\text{KBQ3}}$ 9 $\frac{\text{KBchs}}{\text{KKt2}}$ 10 $\frac{\text{QKB5}}{\text{BKKt6ch}}$ 11 $\frac{\text{KB}}{\text{RKB}}$ and the defence is sure to win: the ease with which your attack is foiled, shews the sacrifice of the Kt to be very poor play. His move of 8 $\frac{}{\text{KBQ3}}$ is the invention of Herr Horny, and utterly destroys your power of attack. If he should commit the error of playing 5 $\frac{}{\text{KBP1}}$ instead of 5 $\frac{}{\text{KRP1}}$ you take KtP with Q, and if P take your Kt, you get a won game by checking with Q at KR5. We now pass on to

The King's Rook's Pawn's Gambit.—Instead of playing out your KKt at move 3, you may push KRP2. The object of this move is to prevent his check with Q, and to hinder his supporting the Gambit P with KKtP. This somewhat unusual move of 3 KRP2, constitutes the King's Rook's, or King's Rook's Pawn's Gambit. Mr. Walker observes that this *debut* is scarcely played so much as it deserves; but it appears very feeble, and calculated, against proper defence,

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only to hand over the attack to the second player. Nevertheless, you will do well to try it for variety, among inferior players. The following are the authorized moves in this form of the Gambit :—

1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KRP2}{KBK2}$ 4 $\frac{KKtB3}{KKtB3}$ 5 $\frac{QP1}{QP2}$ 6 $\frac{P\times P}{Kt\times P}$ 7 $\frac{QBP2}{KtK6}$ 8 $\frac{B\times Kt}{P\times B}$ 9 $\frac{PQ4}{QBKt5}$ and the second player has the best of the game

On this series of moves, we may note that he may safely play 3 $\frac{}{QP2}$; and for him 4 $\frac{}{QP1}$ seems rather inferior to 4 $\frac{}{KKtB3}$. We have now examined the principal methods of opening the attack in the King's Gambit, and there yet remain a few important varieties of this *debut*, springing from certain irregular forms of defence which the second player may adopt. The most interesting of these are the "Cunningham Gambit," and the famous "Muzio Gambit." These two we now briefly explain.

The Cunningham Gambit.—Both the Cunningham and Muzio variants of the Gambit are founded upon exceptionable play in the defence, and as they are full of unnecessary peril to the defendant, seldom occur in actual play. The Cunningham Gambit, so called after the English Chess-player of that name, is more properly styled the "Three Pawns' Gambit," as the following model of the *debut* will shew; 1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KKtB3}{KBK2}$ 4 $\frac{KBQB4}{KBR5ch}$ 5 $\frac{KKtP1}{P\times P}$ 6 $\frac{Castle}{P\times Pch}$ 7 $\frac{K\text{ to }R}{}$ and now, although he has won three pawns, and ought, with skilful and correct play, hence to win the game, your position for attack is so strong and menacing, that it would be almost certain to win rapidly, against any other than a skilful player. He ought to play 7 $\frac{}{QP2}$ (7 $\frac{}{KBKB3}$* is also safe) and he should ultimately win, through the weight of the three Pawns. Should he play 7 $\frac{}{KBK2}$ or

* Any other than one of these two moves, will, we believe, give him a very bad game.

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7 $\frac{}{\text{QP1}}$, you get a winning game by 8 $\frac{\text{B}\times\text{KBPch}}{}$, and on his K taking B, 9 $\frac{\text{KtK5}}{}$ double check, &c.

The defence move of 3 $\frac{}{\text{KBK2}}$ is weak and unsound, because you are not called upon to sacrifice the three Pawns, but ought, on his checking, simply to move K to B, and then you will presently advance QP2, and from the weak position of his KB he loses the Gambit Pawn, having also a poor situation, which proves the wrongness of the Cunningham defence.

For him to support the Gambit Pawn by means of the KKt, manœuvred to its 3rd, is also weak play, as may be seen hence, 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KKtB3}}{\text{KKtK2}}$ 4 $\frac{\text{KBB4}}{\text{KtKKt3}}$ 5 $\frac{\text{QP2}}{\text{QP1}}$ 6 $\frac{\text{Castle}}{\text{QBKt5}}$ 7 $\frac{\text{QKtB3}}{}$ and you will recover the P with a superior game.* The defence move of 3 $\frac{}{\text{QP1}}$ is also too purposeless; your strongest move in answer is 4 $\frac{\text{KBB4}}{}$, and if then 4 $\frac{}{\text{KKtP2}}$ 5 $\frac{\text{KRP2}}{}$ he is in error. We now arrive at the last branch of the King's Knight's Gambit, namely

The Muzio Gambit.—The Muzio is a form of the King's Gambit, in which the first player sacrifices his KKt for an extremely attacking position. It has received its name from a mistaken notion that it was invented by an Italian Chess player, called Muzio. The sacrifice of the Kt in this *debut* appears to be analytically and theoretically sound; yielding an assault which is compensatory, even against the best defence which the second player can afterwards adopt,† so strong is the

* Pawns require to be supported by Pawns, not by pieces.

† Since writing the above, Messrs. Horwitz and Kling have published, appended to their excellent "Chess Studies," a new analysis from which they are satisfied that the Muzio is lost for the player giving up the Kt. Their discovery of the exact and winning defence to the Muzio, may occasion a run on the Salvio and Cochrane Gambits. The variations, however, in all the stages of the Muzio are so innumerable and difficult for the defence, that despite its theoretical and analytical defeat, we believe the chances in ordinary play will still be in its favour. The fact being, that a book analysis to be quite complete, would require a whole volume.

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Muzio attack. The Muzio has been elaborately analysed by late authors, though very little practised on the board; which is quite natural, few players having a relish for the conducting of a defence so dreadfully difficult, so servile, and with so few chances in play of its ultimate success. The Muzio Gambit can only arise from a premature attack on the part of the second player—the uncalled for advance of his KKtP, at his 4th move. The following model appears to embody the soundest method of attack, and the strongest defence in the Muzio:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KKtB3}{KKtP2}$ 4 $\frac{KBB4}{KKtP1}$ 5 $\frac{Castle}{P\times Kt}$ 6 $\frac{QKP}{QKB3}$ 7 $\frac{KP1}{Q\times KB}$ 8 $\frac{QP1}{KBR3}$ 9 $\frac{BQ2}{KtK2}$ 10 $\frac{KtQB3}{QBP1}$ 11 $\frac{QRK}{QB4ch}$ 12 $\frac{KR}{QP2}$ 13 $\frac{QKR5}{QQ3}$ 14 $\frac{KB\times P}{Castles}$ 15 $\frac{R\times Kt}{P\times B}$ 16 $\frac{Kt\times P}{QKtB3}$ 17 $\frac{QB\times P}{B\times B}$ 18 $\frac{R\times B}{Q\times KR}$ 19 $\frac{Kt\times Q}{Kt\times R}$ 20 $\frac{QKt5ch}{Ktcovers}$ 21 $\frac{KtKR5}{KRP2}$ 22 $\frac{KtB4}{KB2}$ 23 $\underline{Kt\text{ to }QR5}$ and the first player draws the game. As the Muzio is of so rare occurrence, we shall give no other model than this, but content ourselves with a few observations on the foregoing game. Instead of 4 $\frac{}{KKtP1}$ he ought to play 4 $\frac{}{KBKt2}$ for advancing the P is courting defeat. Instead of Castling at move 5, you may also play 5 $\underline{QKtB3}$* or 5 $\underline{QP2}$ but Castling is strongest. If you play 6 QP2 he replies with the same move, and then 6 $\underline{QBKt5}$. If he play 6, $\frac{}{QK2}$ or 6 $\frac{}{KBR3}$ you can establish a centre by 7 $\underline{QP2}$: at move 18 he may try $\frac{}{Kt\times R}$ 19 $\frac{KtKB6ch}{Q\times Kt}$ and now he has three pieces against your Q, and the book authorities think that the result should be a drawn game.

On his attacking your Kt with P, you are not compelled to play the Muzio, but instead of sacrificing the Kt you may move him to K5,

* Excellent against an inferior player. See "Art of Chess-play," by Walker.

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whereupon the second player can check with his Q and the game should run in favour of the defence, which proves that the giving up of the Kt is your best play.

From the moving the Kt away, instead of sacrificing him, arise the Openings called the Salvio Gambit, and the Cochrane Gambit. The following is the Salvio form of the Gambit:—

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KKtB3}}{\text{KKtP2}}$ 4 $\frac{\text{KBB4}}{\text{KKtP1}}$ 5 $\frac{\text{KKtK5}}{\text{QR5ch}}$ 6 $\frac{\text{K to B}}{\text{KKtR3}}$

and he will get the better game. The move of 6 $\frac{\text{KKt to R3}}{}$ is better than moving the Kt to B3. If, instead of playing out the KKt as above, he move 6 $\frac{\text{P to KB6}}{}$ he forms what is called the Cochrane Gambit, a very strong counter-attack on the part of the defending player. It is not our purpose to dwell longer on the Salvio and Cochrane defences. They are based on unsound play from both parties. We cannot but counsel the second player, in defending the King's Gambit, not, if he wish to win the game,* to push the Pawn on the KKt, when such advance is uncalled for. And the attacking player, we would advise always to adopt the Muzio when there is a chance. We now come to the inspection of a distinct form of the King's Gambit.

The Bishop's Gambit.—This beautiful, ingenious, and attacking *debut*, has always been a great favourite among the best players. Although a very fine, classical attack, however, the *Bishop's* Gambit is really less sound than the *Knight's*, and when correctly defended its assault appears altogether to break down. The defence is long and complicated, and requires to be well-known, in order to maintain the advantage. This opening is analyzed at immense length in the standard Chess Treatises of the day, but from our limited space, we must be as succinct as possible. The following is a model of the attack and correct defence in the Bishop's Gambit:—

1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KBB4}}{\text{QR5ch}}$ 4 $\frac{\text{K to B}}{\text{KKtP2}}$ 5 $\frac{\text{QKtB3}}{\text{KBKt2}}$ 6 $\frac{\text{KKtB3}}{\text{QKR4}}$

* See note on p. 114, however.

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7 $\frac{\text{KRP2}}{\text{KRP1}}$ 8 $\frac{\text{QP2}}{\text{QP1}}$ 9 $\frac{\text{KP1}}{\text{P}\times\text{P}}$ 10 $\frac{\text{KtQ5}}{\text{K to Q}}$ 11 $\frac{\text{P}\times\text{P}}{\text{BQ2}}$ 12 $\frac{\text{K to Kt}}{\text{QKt3}}$ 13 $\frac{\text{P}\times\text{P}}{\text{P}\times\text{P}}$ 14 $\frac{\text{R}\times\text{P}}{\text{B}\times\text{R}}$ and he maintains his *plus* Pawn, with a safe position. The analysis of this game has been carried still farther by Chess authors,* but we must content ourselves by presenting the chief features of the opening to the student. On the above model we observe, that although the check Q is his best 3rd move, he may also safely play 3 $\frac{}{\text{KBP2}}$ or 3 $\frac{}{\text{QP2}}$ or 3 $\frac{}{\text{QBP1}}$ by which moves he may get a secure game, if he do not care to win by preserving the Gambit-Pawn. If he play any other 3rd move than $\frac{}{\text{QR5 ch}}$ he will lose his Gambit Pawn, says Jaenisch, and the game should be drawn. The move of 3 $\frac{}{\text{KKtP2}}$ which is correct in the Kt's Gambit, as by replying with 4 $\frac{\text{KRP2}}{}$ you can ensure the ultimate regain of the Pawn, with some advantage in position. Also if he play any other 4th move than $\frac{}{\text{KKtP2}}$ you may, as Jaenisch thinks, recover the Gambit Pawn. If he choose to let the Pawn fall, and content himself with a merely equal game, he may safely venture 4 $\frac{}{\text{QP1}}$ and he has other moves besides, at command, which will reduce his game to a pretty easy and even position. The comparative weakness of the Bishop's Gambit is shewn by the second player's having at choice so many moves which will yield him an equal game, should he not care to maintain his Pawn: any loss of time on his part being about compen-

* Since the above was written, there have appeared in the *Chess Chronicle*, some very masterly and elaborate analyses by Jaenisch, shewing that in the above opening, the first player may at move 15 sacrifice his KKt for the adverse KKtP, as suggested by Petroff, with the better game, and the chances of winning much in his favour. The second player may, however, prevent all this, by playing out his QKt just before supporting the Gambit Pawn. This defence, 4 $\frac{}{\text{QKtB3}}$, is not given in the books, although perhaps the best on the board.

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sated by your having moved King. If he 4 $\frac{\text{KKtB3}}{}$ 5 $\frac{\text{KKtB3}}{}$ or if 4 $\frac{\text{KBQB4}}{}$ 5 $\frac{\text{PQ2}}{}$ or if 4 $\frac{\text{QP1}}{}$ 5 $\frac{\text{QKB3}}{}$ or 5 $\frac{\text{QP2}}{}$. He may try the counter Gambit of M. Kieseritsky, 4 $\frac{\text{QKtP2}}{}$ and 5 $\frac{\text{QBKt2}}{}$. At 5, your best play is deemed $\frac{\text{QKtB3}}{}$ and his only sound reply is $\frac{\text{KBKt2}}{}$ for if he reply with 5 $\frac{\text{QBP1}}{}$ or with 5 $\frac{\text{KKtK2}}{}$ you acquire a somewhat superior position by 6 $\frac{\text{QKB3}}{}$: or, in answer to those moves, you may try the very ingenious and embarrassing attack invented by M'Donnell,— 6 $\frac{\text{KKtP1}}{\text{P}\times\text{P}}$ 7 $\frac{\text{KKt2}}{}$ and you now threaten to take P with RP, having a very troublesome attack upon him by bringing your QR into play.

Instead of QKtB3 you may vary the game by playing 5 $\frac{\text{QP2}}{}$ or 5 $\frac{\text{QKB3}}{}$, or 5 $\frac{\text{KKtB3}}{}$. On your attacking his Q with KKt he ought not to play her to KKt5, for then you would take KBP with B, and if his K×B you win the Q by Kt to K5ch. The student will observe that in our model, the order of moves 9, 10, and 11, may be transposed without altering the result. The foregoing model and remarks will serve to illustrate to the learner the chief points in the Bishop's Gambit opening. The larger Chess treatises are all very copious on the variations of this *debut*.

It appears to us that there is no little strength in a variation of the Bp's Gambit attack, which we here suggest—one unnoticed in the standard works, and apparently untried in practice. The attack we commend consists in playing the QKt to its 5th at move 7: thus, 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{P}\times\text{P}}$ 3 $\frac{\text{KBB4}}{\text{QR5ch}}$ 4 $\frac{\text{K to B}}{\text{KKtP2}}$ 5 $\frac{\text{QKtB3}}{\text{KBKt2}}$ 6 $\frac{\text{QP2}}{\text{QP1}}$ 7 $\frac{\text{QKtQKt5}}{}$ and on his now playing QKtR3, (for if he move K

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you can take P with KB), it seems to us that your game is stronger than when the Kt is played to your Q5, as he cannot well disturb your annoying Kt; for if he move QBP1 you take QP check: moreover, his QKt stands ill at his R3, and your game has further resource in the after moves of QBP1, and Q to QKt3, and KKtB3. In this attack of ours, it is better not to play out your KKt early, for then he would defend his KBP by retreating Q to R4. We would fain see this variant played and analysed by abler hands. There is another popular attack in the Bishop's Gambit—too important to pass by, namely, the suggestion of Messrs. Stanley and Schulten, consisting of playing out the QB at move 11, as follows:— 1 $\frac{KB2}{KP2}$ 2 $\frac{KBP2}{P\times P}$ 3 $\frac{KBB4}{Qch}$ 4 $\frac{KB}{KKtP2}$ 5 $\frac{QKtB3}{KBKt2}$ 6 $\frac{QP2}{QP1}$ 7 $\frac{KP1}{P\times P}$ 8 $\frac{KtQ5}{K\times Q}$ 9 $\frac{P\times P}{BQ2}$ 10 $\frac{KKtB3}{QR4}$ 11 $\frac{QBQ2}{\quad}$ your last move is preparatory to playing QB to QB3: but his correct and strongest answer to this *sortie* of your QB, is the move of 11 $\frac{\quad}{KKtP1}$ which will completely turn the tables upon you.

The Evasion of the Gambit.—We have already stated, that should the second player feel himself not sufficiently acquainted with the routines necessary to a correct defence to the Gambit opening, he does best not to take the proffered pawn, but to free his game as quickly as possible, by other means. Jaenisch thinks that there is no perfectly satisfactory mode of evading the Gambit; or, in other words, that against any method which he has of refusing the pawn, you may acquire some superiority of position, by occupying most of the centre of the board. This is a refinement of theory, however, inapplicable to practice; for the second player has several lines of play at command, whereby he may elude the Gambit, and induce a game wherein the advantages are about balanced on each side.

We believe the second player's best modes of evading the Gambit are 2 $\frac{\quad}{KBQB4}$ and 2 $\frac{\quad}{KKtB3}$: by either of which he may obtain a safe game. The former of these evasions is the one most esteemed, of

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which the following is a model:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{KBB4}$ 3 $\frac{KKtB3}{QP1}$ 4 $\frac{QBP1}{QBKt5}$ 5 $\frac{KBK2}{B\times Kt}$ 6 $\frac{B\times B}{QKtB3}$ 7 $\frac{QKtP2}{BKt3}$ and Jaenisch makes you now play 8 $\frac{QKtP1}{QKtK2}$ and then $\frac{QP2}{\quad}$, after which, it appears to us, that although you have got forward into the centre, the second player's game is full as strong as yours. On this model, observe, that 4 $\frac{QK2 \text{ or } KBP2}{\quad}$ is bad: also your most usual mode of play is 5 $\frac{KBB4}{B\times Kt}$ 6 $\frac{Q\times B}{KKtB3}$ and the defence is safe: you may also play 5 $\frac{QP2}{P\times P}$ 6 $\frac{P\times P}{B\times Kt}$ 7 $\frac{P\times B}{RK5\,ch}$ 8 $\frac{KK2}{\quad}$, and your position is unsound, although your centre looks showy.

Jaenisch objects to evading the Gambit by 2 $\frac{}{KBB4}$ because he thinks it allows you to occupy the centre too fully, with your Pawns. But the truth is, that although you may maintain the centre for a time, yet when the game is further advanced, and his Rooks come into play, your centre Pawns will prove weak, and want more support that you can give them. We have found it so.

Evading the Gambit by playing out the KKt, is considered one of his best modes of refusal, by Jaenisch. We have given the best moves on each side, in this opening, in our last chapter (see p. 55).

There is a mode of eluding the Gambit, which seems to us very fair, and which we here introduce, because it is almost unknown, and unpractised, namely, the evasion of 2 $\frac{}{QBP1}$. This is regarded with some little favour by the great scrutinizer, Jaenisch, who gives us the following elegant model:—1 $\frac{KP2}{KP2}$ 2 $\frac{KBP2}{QBP1}$ 3 $\frac{QP2}{KKtB3}$ 4 $\frac{BP\times P}{Kt\times P}$ 5 $\frac{KKtB3}{QP2}$ 6 $\frac{QBP2}{QBK3}$ 7 $\frac{QKt3}{QKtP1}$ and you have rather the better

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position. Observe, that if you 3 $\underline{\text{KKtB3}}$ he gets an equal game by 3 $\overline{\text{QP2}}$: also if 4 $\frac{\text{QP}\times\text{P}}{\text{Kt}\times\text{P}}$ is even.

One of the commonest methods of refusing the Gambit, is by playing 2 $\overline{\text{QP2}}$. We think the latter stages of this evasion usually turn out rather badly for the second player, and do not like it, except where odds are given. In this evasion 1 $\frac{\text{KP2}}{\text{KP2}}$ 2 $\frac{\text{KBP2}}{\text{QP2}}$ your strongest move is now 3 $\underline{\text{KP}\times\text{QP}}$, but we may here mention that the move of 3 $\underline{\text{QP2}}$ seems to us also well worth trial.

The other evasions of the Gambit are not difficult to analyze. The refusals, for instance, of 2 $\overline{\text{QKtB3}}$, 2 $\overline{\text{QKB3}}$, 2 $\overline{\text{QP1}}$, prove weak and inefficient.

The student should be well acquainted with some of the leading evasions of the King's Gambit, such as that of 2 $\overline{\text{KBQB4}}$, as he may often encounter them in play. Remember that after having first refused the Gambit, it is generally very bad play to take the Pawn at a later stage of the opening: and that having first taken the Gambit P, it is of paramount importance to maintain it.

VI.

THE QUEEN'S GAMBIT.

THE first player can adopt no safer or more solid opening than this. The Gambit Pawn, here, if taken, cannot be supported. And in this respect the Queen's Gambit differs entirely from the King's, the Pawn given being in the former, a temporary sacrifice only. Although exceedingly strong and sound, the Queen's Gambit, like all

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forms of the close game, is pretty sure, if the defence be correct, to lead to a dull, monotonous, and comparatively uninteresting sort of game. As it is, however, a favourite with some players, the student ought to be well acquainted with its leading features. The second player may take the Gambit Pawn if he chooses, but he should not attempt to support it afterwards, and may come off with a pretty equal game; but as *taking* the Q. Gambit throws the chances of acquiring some advantage in favour of the opening player, the best plan is *not to take* the Pawn, but to play instead KP. one. The following is a model of correct defence against the Queen's Gambit :—

1 $\frac{Q2}{QP2}$ 2 $\frac{QBP2}{KP1}$ 3 $\frac{QKtB3}{KKtB3}$ 4 $\frac{KP1}{QBP2}$ 5 $\frac{KKtB3}{QKtB3}$ 6 $\frac{QRP1}{QRP1}$

and the game is quite even. We may observe that his second move here, is the one usually played, and the best on the board. Should he, however, not care for risking some trifling inferiority in position, he may play instead, 2 $\frac{}{QBP2}$ or 2 $\frac{}{QBP1}$.

The Queen's Gambit is an opening demanding correct play on the side of the defence, and with such, it usually leads to very even and similar situations on each side. We shall not dwell upon it very long, and content ourselves with presenting to the student, as a model comprehending its leading features and points, the following opening of a game between Messrs. Staunton and St. Amant. It is the 21st game of their grand match; M. St. Amant had the move :—

1 $\frac{QP2}{QP2}$ 2 $\frac{QBP2}{KP1}$ 3 $\frac{KP1}{QBP2}$ 4 $\frac{QKtB3}{KKtB3}$ 5 $\frac{KKtB3}{KBK2}$ 6 $\frac{KBQ3}{QKtP1}$

7 $\frac{Cas}{Cas}$ 8 $\frac{QKtP1}{QBKt2}$ 9 $\frac{QBP\times P}{KP\times P}$ 10 $\frac{QQB2}{QKtB3}$ 11 $\frac{QRP1}{QRP1}$ 12 $\frac{KRQ}{BP\times P}$

13 $\frac{P\times P}{KRP1}$ 14 $\frac{QKtP1}{KBQ3}$ 15 $\frac{KRK}{QKtP1}$ 16 $\frac{KRP1}{QRQB}$ and now the game stands even. On these illustrative moves, we have to observe that in opening of the close games and Queen's Gambit, the earlier moves may be transposed, as to order, without affecting the result. If you play 3 $\frac{QBP\times P}{}$ he retakes P with KP, and brings an even game.

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For the second player to have moved 6 $\frac{QP\times P}{}$ would have been inferior, for his move of 6 $\frac{QKtP1}{}$, in order to seat his QB at Kt2, is one of the most notable features in this *debut*, wherein the QB can rarely be played with advantage to the K's side of the army. At move 9 the first player does very right instantly to take QP with BP, or his opponent would have taken BP with P, and thereby have opened a most dangerous attack with QB—this is a very important point in this opening. At move 11 each party prevents the advance of the adverse QKt to its 5th. At move 12 Mr. Staunton wisely takes P with P to shut out the strong action of the adverse KR. Each party subsequently plays his KRP1 to keep back the adverse KKt, and open retreat for K. The second player's 16th move (QRQB) is usually an important step in this and similar openings. These remarks will serve to illustrate the chief points of attack and defence in the early stages of this Gambit. The student will further familiarise himself with its phases by the playing over of recorded games.

Although it is most usual among good players not to take the Queen's Gambit, the second player may, nevertheless, accept it without any serious disadvantage, supposing him to make the proper moves afterwards. In his battles with Bourdonnais, Mc'Donnell always took the Queen's Gambit. The objection to the accepting of the Queen's Gambit is, that it allows the first player to acquire rather the stronger centre We here present a model of the correct acceptation of the Queen's Gambit:— 1 $\frac{QP2}{QP2}$ 2 $\frac{QBP2}{P\times P}$ 3 $\frac{KP1}{KP2}$ 4 $\frac{KB\times P}{P\times P}$ 5 $\frac{P\times P}{KKtB3}$ 6 $\frac{QKtB3}{KBQ3}$ 7 $\frac{KKtB3}{QKtB3}$ 8 $\frac{KRP1}{KRP1}$ 9 $\frac{Castles}{Castles}$ 10 $\frac{QQ3}{}$ and although there is not much to choose, most authorities seem to prefer the first player's game, because of the strong command of your QP; also, you keep the move. On the above model, we remark that your 3 $\frac{KP1}{}$ is now preferred to 3 $\frac{KP2}{}$. For him to attempt to support the Gambit P by 3 $\frac{QKtP2}{}$ is very bad play, for you can then

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obtain great advantages by 4 $\underline{\text{QRP2}}$. To return to our model, if you play 4 $\underline{\text{QP}\times\text{KP}}$ he injures your position very much by changing Qs and then bringing out QKt and QB in order to castle QR. Any other 6th move than that of KBQ3 is inferior for him. Each party does well in this form of the Q Gambit to prevent the adverse QB from pinning KKt. Our model may be carried on by the first player, with 11 $\underline{\text{QBK3}}$ and 12 $\underline{\text{QRQ}}$. Before leaving the openings which commence with QP2 on both sides, we must observe that if, after 1 $\frac{\text{QP2}}{\text{QP2}}$ you play 2 $\underline{\text{QBKB4}}$ or 2 $\underline{\text{QKtB3}}$ he may advantageously play the "Counter Queen's Gambit" of 2 $\overline{\text{QBP2}}$ which shews that the moves of 2 $\underline{\text{QBB4}}$ and 2 $\underline{\text{QKtB3}}$ are comparatively weak: and there is the same objection to your playing the moves of 2 $\underline{\text{KP1}}$ or 2 $\underline{\text{KKtB3}}$, that of being too defensive.

VII.

THE CLOSE GAME.

The Close game is the generic appellation for those forms of opening which spring from the playing of the K's Pawn one square only, instead of pushing it to its full extent: hence, this form of *debut* is called also "the King's Pawn One Opening." Although the Queen's Gambit declined, and several of the irregular openings, resolve themselves into one or another phase of the Close Game, we shall, for distinction's sake, place under the heading of "Close Game," only the two *debuts* known as the "French," and the "Sicilian" games. Being entirely defensive, these openings are most frequently adopted

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by the second player. The French Game is formed by 1 $\frac{KP2}{KP1}$ and the Sicilian game consists of 1 $\frac{KP2}{QBP2}$. These two replies of the second player, are safer than his meeting 1KP2 with the same move, because, by means of them, he avoids all attack, and stands at once upon an equal footing with the first player. The different methods of pursuing the attack, in the King's Knight's Game, in the K. Bishop's Opening, and in the King's Gambits, have, of late years, been so much studied, analyzed, and mapped out in the books, that the avoiding of all risk has naturally become a very popular plan on the part of the second player. Hence the "close game" has come very much into vogue, and, both in practice and in analysis, has been the object of constant attention. Jaenisch has given us a copious analysis of this class of openings, justly estimating their importance. However secure the close game may be, we nevertheless advise young players by no means to adhere to it too fixedly, as those games wherein each party commences with KP2 are incomparably more lively and interesting. As there is a very great sameness prevailing throughout the variations of the close game, we shall discuss their formulæ as concisely as possible.

The French Game.—The second player can meet the advance of 1 $\frac{KP2}{\quad}$ by no better move than 1 $\frac{\quad}{KP1}$. Though very monotonous, the close game is highly instructive, and demands careful, correct play from each side. The following model embodies what are considered to be the best moves on either part.— 1 $\frac{KP2}{KP1}$ 2 $\frac{QP2}{QP2}$ 3 $\frac{P\times P}{P\times P}$ 4 $\frac{QBP2*}{KBchs}$ 5 $\frac{BQ2}{QK2ch}$ 6 $\frac{QK2}{QBK3}$ 7 $\frac{P\times P}{B\times B}$ 8 $\frac{Kt\times B}{B\times P}$, and the game stands even. There are many variations on the above model, on both sides. You may play 2 $\frac{KBP2}{\quad}$, but this appears to us generally to turn out weak. You

* Jaenisch prefers here 4KKtB3, to which he replies the same, even.

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might play $2\frac{KKtB3}{}$ or $2\frac{KKtP1}{}$ and then KBKt2; for $2\frac{KBQB4}{}$ and $2\frac{QKtB3}{}$ are both weak against the close game. His best second move seems to be QP2, although he has other safe lines of play at command. If you play $3\frac{KP1}{}$ he replies with $3\frac{}{QBP2}$, and, as both analysis and practice show, he thereby obtains the stronger position. If your opponent adopt the close game, indeed, it is always weak play to advance your KP to K5, as he will inevitably break up your centre, sooner or later, by $\frac{}{KBP1}$. Instead of $4\frac{QBP2}{}$, you can play $4\frac{KBQ3}{}$, to which he may reply with the same move, or with $\frac{}{KKtB3}$, or with $4\frac{}{QBP2}$ each way obtaining an even game. Also he may play $4\frac{}{P\times P}$ $5\frac{B\times P}{}$ even game.

The student will perceive that in this opening there is a great variety of tactics at choice on each side, but all based on certain principal elements, and leading to somewhat similar results. Jaenisch is the greatest authority on the "Close Game," and to his elaborate variations we must refer the student for its further details.

The Sicilian Game.—The opening formed by $1\frac{KP2}{QBP2}$ has received the distinctive of *Giuoco Siciliano*, or the "Sicilian Game." Several high authorities deem $1\frac{}{QBP2}$ the best possible answer to your move of $1\frac{}{KP2}$. It is, however, of little or no real consequence whether he play $1\frac{KP1}{}$, or $1\frac{}{QBP2}$ as in either case he obtains an unassailable position, with like points of strength. In reply to $1\frac{}{QBP2}$ you have choice of several moves, the chief of which are

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$2\frac{QP2}{\ }$ $2\frac{KKtB3}{\ }$ $2\frac{KBP2}{\ }$ $2\frac{QKtB3}{\ }$ $2\frac{KBB4}{\ }$ $2\frac{QBP2}{\ }$ and $2\frac{QKtP2}{\ }$: of these seven rejoinders, the best is now perhaps generally thought to be $2\frac{QP2}{\ }$. The following is the received model of this form of the Sicilian Game: $1\frac{KP2}{QBP2}$ $2\frac{QP2}{P\times P}$ $3\frac{Q\times P}{QKtB3}$ $4\frac{QQ}{KKtB3}$ $5\frac{QKtB3}{K\ 1}$ $6\frac{QBKt5}{KBK2}$, and Jaenisch dismisses the opening as even. Observe in the above, that if $2\frac{\ }{KP1}$ $3\frac{QP1}{\ }$ and his game is inferior: you may play $3\frac{KKtB3}{QP2*}$ $4\frac{P\times QP}{Q\times P}$ $5\frac{QKtB3}{QQ}$; for your $3\frac{KBB4}{\ }$ is inferior.

We now consider the second reply to the Sicilian Game, that of $2\frac{KKtB3}{\ }$. This move seems to us likely to lead to a perfectly even game, although Jaenisch pronounces $2\frac{QP2}{\ }$ preferable. The following model is from Jaenisch: $1\frac{KP2}{QBP2}$ $2\frac{KKtB3}{KP1}$ $3\frac{QP2}{QP2}$ $4\frac{KP\times P}{KP\times P}$ $5\frac{QBP2}{P\times QP}$ $6\frac{P\times QP}{Q\times P}$ $7\frac{Q\times P}{\ }$, and the result is an even game. On this model we observe, that for him $2\ \frac{\ }{QKtB3}$ is weaker than $2\frac{\ }{KP1}$ though it is played equally often. Also $3\frac{\ }{QBP\times P}$ is inferior. The latter moves in this opening may be many ways varied from our model, on both sides, still producing an even game.

Variation on your 2nd reply to the Sicilian Defence.

$1\ \frac{KP2}{QBP2}$ $2\ \frac{KKtB3}{QKtB3}$ $3\ \frac{QP2}{P\times QP}$ $4\ \frac{KKt\times P}{KP2}$ $5\ \frac{KKtB3}{KKtB3}$ $6\ \frac{KBQ3}{KBB4}$

* He must not here $3\frac{\ }{KP2}$ for then $4\frac{KBB4}{QKtB3}$ $5\frac{QBP1}{\ }$ and he has a weak game.

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and the game is about even. On this model we may remark that 3 $\frac{QP2}{\quad}$ is generally thought your strongest play, but you have several other moves at command: at move 4 also he is not compelled to play $\frac{\quad}{KP2}$, but it were weak to play 4 $\frac{\quad}{Kt\times Kt}$ 5 $\frac{Q\times Kt}{KP1}$ 6 $\frac{KBB4}{\quad}$. At move 5 you might take Kt with Kt, and as Mr. Walker thinks, equalize the game; although other authorities state that the game would then be in favour of the second player, as his Pawns would be drawn thereby towards the centre. If you play 6 $\frac{QKtB3}{\quad}$ he moves 6 $\frac{\quad}{KBKt5}$.

We now proceed to a brief discussion of the last class of openings —those denominated irregular. Most of these, as the student will see, resolve themselves into some form of the close game. The openings called *irregular*, consist of those in which neither player commences by moving his K Pawn 2, nor Q Pawn 2, and of those wherein the second player replies to 1 $\frac{KP2}{\quad}$ by moving neither his KP nor QBP.

VIII.

IRREGULAR OPENINGS.

*The Fianchetto.**—This is a perfectly safe, and very pretty *début*; but, being defensive rather than attacking, it is seldom adopted by the first player. It appears to us, as a general rule, that when the K's Pawn is played only one square, the Bishops stand well at their Kt's seconds: but if you play the KP two, your Bishops are weak, so placed. The following model is given of the Fianchetto opening— 1 $\frac{KP2}{QKtP1}$ 2 $\frac{QP2}{BKt2}$ 3 $\frac{KBQ3}{KKtP1}$ 4 $\frac{KBP2}{BKKt2}$ 5 $\frac{KKtB3}{KP1}$ 6 $\frac{QBP1}{KKtK2}$ 7 $\frac{QBK3}{QP1}$ and the game is pretty even. He might play also 3 $\frac{\quad}{KP1}$

* An Italian word, signifying the opening on the *flank*, or side.

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4 $\frac{\text{KBP}}{\text{QP2}}$ 5 $\frac{\text{KP1}}{\text{QBP2}}$ 6 $\frac{\text{QBP1}}{\text{KKtR3}}$ and there is no advantage on either side. The player having the first move may also adopt the Fianchetto; and as it is puzzling to young players, and to routine men, you may occasionally do well to try this *debut* when giving the odds of a piece.

We now proceed to the remaining irregular openings, the chief of which we shall illustrate by a few short models, with observations.

Model, No. 1.—1 $\frac{\text{QP2}}{\text{KBP2}}$* 2 $\frac{\text{QBP2}}{\text{KKtB3}}$ 3 $\frac{\text{QKtB3}}{\text{QP1}}$ 4 $\frac{\text{QBB4}}{\text{QBP1}}$ 5 $\frac{\text{KP1}}{\text{QB2}}$ 6 $\frac{\text{KKtB3}}{\quad}$ and the game is about even. But we do not like 1 $\frac{\quad}{\text{KBP2}}$, believing it loss of time; and that it deprives the KP of support, and induces a crowded position. The move of 1 $\frac{\text{KBP2}}{\quad}$ is however, as Jaenisch says, "rather dull than hazardous." On the above model we may observe that you might also play 2 KP2: and that it is incorrect to reply to 1 $\frac{\text{QP2}}{\quad}$ with 1 $\frac{\quad}{\text{QBP2}}$ as you then get the better game by pushing QP on.

Model, No. 2.—1 $\frac{\text{KBP2}}{\text{QP2}}$ 2 $\frac{\text{KKtB3}}{\text{QBKt5}}$ 3 $\frac{\text{KtK5}}{\text{BB4}}$ 4 $\frac{\text{QBP2}}{\quad}$ for you to play 4 KKtP2 is justly denounced in the "Handbook" as too forward. This description of opening may be varied in great diversity, but the features are always a good deal alike, and not particularly interesting.

Model, No. 3.—1 $\frac{\text{QBP2}}{\text{QBP2}}$ 2 $\frac{\text{KBP2}}{\text{KBP2}}$ 3 $\frac{\text{QP1}}{\text{KKtB3}}$ 4 $\frac{\text{QKtB3}}{\text{QP1}}$ 5 $\frac{\text{KP2}}{\text{QKtB3}}$ 6 $\frac{\text{KKtB3}}{\text{KP2}}$ and the game is even. The order of these moves may be varied. Each party might have played 2 KP2, which produces positions already considered. To 1 QBP2 he has no stronger reply than the same.

* Try also 1 $\frac{\quad}{\text{QP1}}$ 2 $\frac{\text{KP2}}{\text{KBP2}}$ 3 $\frac{\text{P}\times\text{P}}{\text{B}\times\text{P}}$ 4 $\frac{\text{QB3}}{\text{QQB}}$

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Model, No. 4.—1 $\frac{\text{QBP2}}{\text{KP2}}$ 2 $\frac{\text{KP1}}{\text{KKtB3}}$ 3 $\frac{\text{QKtB3}}{\text{QP2}}$ 4 $\frac{\text{QP2}}{\text{KP}\times\text{P}}$ 5 $\frac{\text{KP}\times\text{P}}{\text{KBK2}}$ and the game stands even. After 1 $\frac{\text{QBP2}}{\text{KP2}}$ some authors have given him the advantage; but the proper result is an equal game. To 1 QBP2 he may of course safely reply 1 KP1.

The Centre Counter Gambit.—This *debut* has some points of interest, although it is irregular and unclassic in appearance. The proper result of this opening should be, a loss of time, and some consequent inferiority of position on the second player's side. The following model is from the Chess Chronicle, 1 $\frac{\text{KP2}}{\text{QP2}}$ 2 $\frac{\text{P}\times\text{P}}{\text{KtKB3}}$ 3 $\frac{\text{KBch}}{\text{BQ2}}$ 4 $\frac{\text{BQB4}}{\text{QKtP2}}$ 5 $\frac{\text{BKt3}}{\text{QRP2}}$ 6 $\frac{\text{QRP1}}{\text{BKt5}}$ 7 $\underline{\text{KBP1}}$ 8 $\underline{\text{QKtB3}}$ and you have the superior game. If he play 2Q×P you gain time by 3QKtB3.

Herr Kniper furnished the annexed beautiful variation of this *début*: moves 1 to 4 as before, 5 $\frac{\text{BKt3}}{\text{QBKKt5}}$ 6 $\frac{\text{KKtB3}}{\text{Kt}\times\text{P}}$ 7 $\frac{\text{QKtB3}}{\text{Kt}\times\text{Kt}}$ 8 $\underline{\text{KtK5}}$ and although your Q is *en prize* of two pieces, you threaten mate, and have a winning game. We observe that for you 2 $\underline{\text{KPon}}$ is very weak, as he plays KP1 and QBP2, giving you an acknowledgedly inferior situation of the close game.

We here close our discussion of the openings; believing that, so far as this most important branch of Chess learning is concerned, we shall have presented to young Chess students sufficient theory to guide them in practice, and direct their further studies. Players will observe that in the foregoing exposition of the openings, we have dwelt little on such variations and lines of play as are known to be inferior or unsound. We have found, among the mass of amateurs, for whose use this volume is intended, a general wish for a succinct summary of the openings, whence might be learned, at once, and according to the most correct modern analysis, the whole of the best moves on each side, in every *debut*, without the distraction of puzzling variations. And by this common wish, has the plan of the foregoing chapter been, in a great measure, influenced.

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CHAPTER IV.

ON THE GENERAL PRINCIPLES OF CHESS-PLAY.

By the "principles of Chess-play," we understand those fundamental properties and peculiarities of the pieces and their positions which result from the nature of the game, and upon which are established by experience, all those maxims and precepts which relate to the best method of deploying and manœuvring each and every piece.

The relative values of the pieces on the Chess-board differ so much, according to the position of the armies—to the amount of force upon the board—to the stage of the game, that to lay down a uniform standard of value, or a table of fixed rules for correct play throughout a whole game, would be utterly impossible. We find however, from experience, that many very excellent and useful *general* rules may be given, for the modes of best manœuvring each particular piece; and that many most important axioms are to be established, both as to the early disposition of the pieces in commencing a game, and as to their correct subsequent conduct either in attack or defence. The arraying and managing of the men, in the beginning of the battle, in the most scientific fashion for attack on the one side, and for defence on the other, constitutes the theory of the *openings*—a branch of Chess which we have elucidated in our last chapter.

After a certain number of moves on each side, the forces being both correctly developed to a greater or less extent, the routine of book-moves, designed to pilot the attack and defence unto an equal and well-disposed game, terminates. Here then, at what is termed "the middle of the game," commences the region of practical *Play*, a do-

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main which extends to the termination of the contest.* It may indeed happen, that ere its conclusion the game is resolved into some well-known position or book "Ending," (for ends of games have been well and elaborately analysed by Chess authors) but in general, the end of a game, whether composed of pawns and pieces, or of pawns only, must be played by calculation, and by the guidance of experience, assisted by the application of rules laid down for given models in which we can see an analogy with the exposition we may be playing out.

Before particularizing upon the principles of chess-play, there are certain observations on the nature of the openings, which it is necessary that every young student should peruse.

The advantage of having the first move in a game at Chess is, that it permits you to choose your own Opening, and that it enables you, unless your opponent adopts the "close game," to commence, for some time to maintain, the *attack*. Keeping your adversary continually on the defence—making him servile for a considerable number of moves,—is the greatest advantage which should legitimately result from the possession of the first move. For even supposing the second player boldly to meet 1. K's Pawn 2 with the same move, your best attack will cease after a certain number of moves, if he fail not to play the best defence. Therefore, the attack and defence being played with equal skill, the first move has no real inherent advantage, beyond its ensuring one's not having to play early a servile defence, and its giving a player the chance of adopting his own opening, whichever he may like best.

The more soundly attacking your opening is, the better: for then you have the better chance of obtaining an assault of irresistible force if he should commit any error in the difficulties of the defence. Hence, for the first player voluntarily to set up a purely defensive opening is condemnable, as *weak* play. And, by parity of reasoning, for the second player voluntarily to subject himself to a powerful and tena-

* This chapter on the "Principles of Play," we have principally condensed and remodelled from Janeisch's "Introduction" to his "Analyse Nouvelle," or, as Mr. Walker has named it, "Chess Preceptor."

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cious attack, is justly to be denounced as *hazardous*, or less sound play.

To gain a clear comprehension of the theory of play, it is necessary to understand first these two fundamental principles:—

First. The weakest point of each adverse force, in the beginning of a game, is evidently that Square occupied by the King's Bishop's Pawn.* This point then is to be regarded as the key to the whole system: and upon it the leading attacks should be directed and concentrated. From this principle, necessarily arise a number of rules fundamentally bearing upon the Openings; as for example:—

1. The best place for the K Bishop at the beginning of the game is the Q B's 4th, because of the line of attack connecting that point with the adverse K B P. And, as counter play, it is therefore often advisable for the adversary to intercept the action of your K B, by opposing it with his own Q B at K 3.

2. It follows as a general rule that you should not play Q P 1 until your K B has been brought out. Exceptions to this case present themselves only on the side of the defence.

3. The best place for your K Kt at the beginning of a game is the K B 3—where he is far stronger than at K 2 or K R 3. From K B 3 he has the power of advancing to K 5, and to K Kt 5, so as to command the weak point of the adverse camp. Also the Kt at K B 3 operates powerfully for defence, not only by supporting your Q P when it is at Q 4, and by shielding your K P, but also by guarding against the attacks of the hostile Queen—hindering her from occupying her K R 5 and K Kt 4, two most attacking posts for the Q to fill. Many other consequences arising from this first principle might be added: and we must mention that it is often perceivable that the K Kt P and Q Kt P are weak points, especially when the Bps are from home. Also when the Q is not at hand, the Q B P is a weak point in the system, and one which may frequently be attacked with advantage by the Q Kt, moved from Q B 3 to Q 5, or to Q Kt 5.

* This Pawn being supported only by the King, whose vital weakness renders it the focus of attack.

For the subsequent abbreviations in this chapter, see page 5.

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Second Grand Principle.—A leading aim, which should ever be present early in the game, is to centralise your Pawns in the front of your army. If you can occupy and maintain possession of the centre of the board with your own Pawns, you will gain the advantage, through the constrained, or "crampt," position in which the adverse pieces will find themselves. Therefore one of the leading branches of the defence, consists in preventing the enemy from establishing two of his Pawns together in the centre of the board. When you have once succeeded in establishing two front Pawns, at the K 4th and Q 4th, you should for the moment renounce, indirectly, all sorts of attack, and devote yourself to the supporting of these two Pawns, keeping them abreast so long as they are attacked only by pieces. But should they be attacked by a Pawn, you will sometimes find it advantageous to *advance* the attacked centre P, supporting it subsequently with the Bp's P adjoining. It is only under some circumstances, however, that you do better to pass a hostile P than to capture it with one of your centre Ps:* as, in general, Ps are stronger at the 4th line than when further pushed on. When your Pawns, even though linked together, are too far advanced, your game becomes hollow, and the foe can enter the inside of your camp—which you should never allow. Your central Ps, not too far advanced, but standing abreast at their 4ths, give you these advantages amongst others,—that the action of the adverse KB is intercepted. The powers of the adverse QP and Q are restrained: that your Pawns threaten to oppress his game heavily, at a later stage, by advancing to the King's or Queen's 5th Square.

With regard to their influence upon play, we further observe that from these principles spring several other important rules; such as that it is sometimes better play, in opening a game, to move the QBP1 than to play the QKt to B3, the former being a support for your own QP, and a restraint upon the adverse QP and QKt. Observe, as a general principle, that the pieces, as well as Pawns, are much more

* The student will find the details of the Openings, and experience, the only guides to correct Pawn manœuvring; any *rules* having always so many exceptions.

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powerful when played towards the centre of the board than when moved off to the sides; hence it is a rule, not to allow your Kt's Pawns to be doubled on to the R's files, such a doubled P being a grave disadvantage. Also, do not, without very good reason, play either of your Kts to the R's files, especially towards the end of a game, as they are, on the sides of the board, shorn of half their power.

The pawns should screen or shield the pieces; therefore, in general, keep the pieces inside of a band pawns, rather than play them outside the pawns. This is a very important tactical rule in a great many cases.

A grand object in play, is to *gain time*; hence you should, as much as possible, let your moves be continually attacking. An attack or rather a series of attacking moves, keeps your opponent beneath you; therefore, ever have it in view thus to gain time, remembering that a counter-attack is the strongest species of defence. This forms a grand and most important matter, or rather *principle* in Chess tactics.

Every student will perceive the importance of rapidly developing his forces—of bringing them out into active play. In order to frame a good attack, in correct play, the whole of the pieces should be in the field, that the attack may not break down for want of sufficient force to maintain it. Do not therefore make premature assaults upon the adverse King, whilst half your men are at home.* Cautiously avoid *losing time*,—as by venturing your Q. where she may be directly driven back. Beware of *crowding* your pieces, so that one shall obstruct the movements of another; and be careful how you intercept the range, or action, of one man with another.

Do not support a piece or pawn with the Q, or with a superior officer, when support can be rendered by means of a pawn. This rule is of much greater importance than might appear to the inexperienced player.

Such then are some of the most important rules, which are derived from the simple principles of the game. We need not enlarge further on these scientific general principles. The student will

* Of course, there are exceptions to this rule, as to others, such as may arise in case of very erroneous play on the part of the defence.

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gather a complete knowledge of them in all their bearings, only from the playing over of good games, by observation, and by practice.

With regard to the attack and defence in the opening of a game, we shall further remark to the young player, that the advantage of having the attack rarely lasts beyond the commencement of the game, unless the adversary commit some error in the defence. This commencement may however, endure for a longer or shorter space of time, according to the mode of defence adopted by one's opponent: and the duration of the attack will thus serve to measure the worth of the defence. A mode of defence which shall suffer the attack to last longer than another, must necessarily be inferior, and vice-versa. It is remarkable that those lines of defence which are weakest, and therefore worst, almost always give rise to more varied and interesting combinations than do more perfect systems of defence: for this reason, scientific players sometimes adopt an objectionable defence, in order to insure a more lively and animated contest. There are, moreover, certain hazardous systems of attack which will yield a worse, or even lost game, if the adversary play all the correct answers, but which may yet win brilliantly, if he do not play aright. The point of time at which the advantage of the move should cease, is sometimes fixed at about the fourteenth move, but this is as likely to be error in any given case as not; for such period, as we have said, is advanced or retarded according to the system of defence chosen. There are modes of defence so protracted, that they have to labour servilely through twenty moves, and there exist others which disarm the attack on the leading moves. Some variations, for instance of the "Evans' Gambit," and "Bishop's Gambit," are to be found, in which the attack endures, in "the books," until the 20th or 30th move; whilst, if the second player adopt the "King's Pawn One" Opening, the side having the first move, cannot make any attack whatever. We now proceed to the practical illustration of the whole theory of the game, as displayed in the recorded contests of skilful players.

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CHAPTER V.

A SELECTION OF MODEL GAMES.

Introductory Observations.—For the greater convenience of the reader, we have divided our selection of games into two parts; the first of which consists of games played on even terms, and the second of contests wherein the superior player gives odds.

The following games have all been chosen for their peculiarly interesting and instructive features. We have preferred short *parties* only, because of their being so much more pleasing and impressive to younger players than longer spun battles are. The string of the fancy with strong and lively ideas, is justly esteemed by Ponziani, the greatest advantage derived from the solitary study of Chess Theory; and to this end, the young student is advised to bestow very careful attention to the series of striking positions developed in this course game:—see our remarks on p. 17. The tyro will here find illustrated some variations of minor importance, not noticed in our chapter on the Openings; and the whole of the situations and workings, comprised in our selection of model games, will, we believe, be found to be of the most useful and improving character.

Our games are, for the most part, arranged together according to the Openings adopted. We may remark finally, that the young player is not to mistake the winning or losing of any of these games for a criterion of the relative skill of any two of the players concerned. For explanation of the abreviations used in these games, turn to page 6.

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GAME I.

(Mr. G. WALKER.) White.	(Mr. COCHRANE.) Black.
1 KP2	1 KB2
2 KBQB4	2 KBB4
3 QBP1	3 QK2
4 KKtB3	4 QP1
5 QP2	5 BQKt3
6 Cas	6 KKtB3
7 QQ3	7 Cas
8 QBKt5	8 KRP1
9 BKR4	9 KKtP2
10 BKKt3	10 P×P
11 KP1 (*a*)	11 KtKR2
12 QKKt6ch	12 KR
13 Q×KRP	13 QBK3
14 P×QP	14 QBP×P
15 QB×P	15 Q×B
16 KKtKt5 and wins.	

(*a*) The right move; the weakness of Black's K, through having pushed KKtP2 is not now to be remedied.

II.

Between two distinguished Players.

White.	Black.
1 KP2	1 KP2
2 BB4	2 BQB4
3 QP2 (*a*)	3 B×P
4 KKtB3	4 QKtB3
5 QBP1	5 KBQKt3
6 K Kt his 5	6 KKtR3
7 Cas	7 Cas
8 K to R	8 K to R
9 KBP2	9 KBP1
10 KKtR3	10 QP1
11 KBP1	11 KKtB2
12 QKtR3	12 QKtK2
13 QKR5	13 QP1
14 P×P	14 Kt×QP
15 QKtB2	15 QBP1
16 KRB3	16 KKtQ3

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17 BQKt3	17 QKtK2
18 KKtP2	18 QBQ2 (*b*)
19 KKtKt5 (*c*)	19 KRP1
20 KKtK4	20 B to K
21 QR4	21 Kt×KKt
22 QB×RP	

And wins.

(*a*) This move is not considered critically sound, but in actual play the first player generally acquires by it, an attack fully equivalent to the P given up, see p. 103.

(*b*) He should take KBP, with KKt threatening Q to her 8 ch; &c.

(*c*) If he take this Kt, he is mated in 2 moves. White plays in the best style.

III.

Between two Skilful Provincial Amateurs.

White.	Black.
1 KP2	1 KP2
2 KBQB4	2 KBP2 (*a*)
3 KB×KKt (wrong)	3 R×B
4 P×P	4 QP2
5 QR5ch	5 KKtP1
6 P×P	6 R×P
7 KKtB3	7 QBKt5
8 Q×RP	8 QKB3
9 QP1	9 KP1
10 QP×KP	10 P×P
11 KKtR4	11 RKKt2
12 QKR6	12 RtoQ2, and

White resigned, as he must lose Q or be mated by R.

Note.

(*a*) This will do very well against a weak, or mere routine player.

IV.

(Mr. B.)	(The AUTHOR.)*
1 KP2	1 KP2
2 KBQB4	2 KBP 2
3 QP2 (*a*)	3 KP×QP

* The tyro will see that in playing over games, it matters not which side has Black, and which White.

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4 KB×Kt	4 R×B
5 P×P	5 QKtB3
6 QR5ch	6 KKtP1
7 P×P	7 R×P
8 KKtB3	8 QP1
9 KRP1 (*b*)	9 KBK2
10 QBKB4	10 QBK3
11 QBKKt3	11 QQ2
12 QKtQ2	12 Cas.
13 Cas.QR	13 QB×QRP
14 QKtP1	14 PtoQ4
15 KKt2	15 KR×QB (*c*)
16 BP×R	16 QQ3
17 K×QB	17 QR6ch
18 KtoKt	18 KtKt5
19 QKB5ch	19 KtoKt
20 KKt×QP	Gives mate in 3

(*a*) Here we prefer KKtB3 to any other move.

(*b*) To prevent the adverse QB going to Kt 5.

(*c*) To enable him to play the Q to her 3rd. This game, though but a hasty skirmish, terminates very prettily.

V.

(Mr. B.)	(Mr. C.)
1 KP2	1 KP2
2 KBB4	2 KBB4
3 QK2	3 KKtB3
4 KBP2	4 QP1
5 KBP1 (*a*)	5 QKtB3
6 KKtB3	6 QP1 (*b*)
7 P×QP	7 KKt×QP
8 QKtB3 (*c*)	8 KKtB5
9 KB×KBPch	9 KtoB (*d*)
10 QK4	10 Kt×KtPch
11 KtoQ	11 KtK6ch
12 KK2	12 QB×BP
13 QKR4	13 Q×Q
14 Kt×Q	14 QBKt5ch
15 KtKB3	15 KKt×QBP
16 QRKt	16 QKtQ5ch (*e*)
17 KQ3	17 B×Kt
Resigned.	

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(*a*) He should rather play QP1. The move made is premature.

(*b*) Very strong. Breaks up the other's centre.

(*c*) With Q in front of K, it would be rash to take KP with Kt, as the foe would Castle.

(*d*) Better than taking B, as he would lose the piece again by the first player's moving QtoQB4ch.

(*e*) This game was between two accomplished metropolitan players, and is very skilfully finished off.

VI.

PLAYED BY CORRESPONDENCE.

	MAGDEBURG.	BERLIN.
1	KP2	KP2
2	KBB4	KKtB3
3	KKtB3	Kt×KP
4	Kt×KP (*a*)	QP2
5	BQKt3	QBK3
6	QP2	QKtQ2
7	Kt×Kt	Q×Kt
8	KBP1	KtKB3
9	QBK3	KBQ3
10	QRP1	QKtP1
11	QKtB3	Cas. KR
12	QBKt5	KtKR4
13	Kt×QP	B×Kt
14	B×B	QR checks
15	KtoB2	QKB4 wins

A piece and the game.

(*a*) We believe your strongest move is here QKtB3. (See p. 97.)

VII.

CENTRE PAWN'S OPENING.*

	M. DISCART.	M. BONETTI.
1	KP2	KP2
2	QP2 (*a*)	P×P

* For the further illustration of the King's Bishop's Opening in all its branches, we refer our readers to Mr. Staunton's two works, "The Handbook," and the "Companion;" and to Mr. Walker's "Thousand Studies," where the games are arrayed according to their openings.

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X.

(Mr. Harrwitz.)	(Mr. Selous.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 BQB4	3 KBB4
4 QKtP2 (*a*)	4 B×KtP
5 QBP1	5 BQR4
6 Cas	6 BQKt3
7 QP2	7 QK2
8 QP×P (*b*)	8 Kt×P
9 Kt×Kt	9 Q×Kt
10 QKt3	10 QK2
11 KP1	11 KKtR3
12 B×Kt	12 P×B
13 QKtQ2	13 Cas
14 QRK	14 K to R
15 KR	15 QBP1
16 KBP2	16 QP2
17 P×P (*en pas*)	17 Q×P
18 KtK4	18 QKKt3
19 KRB3	19 KBP2 (*c*)
20 KtQ2	20 QKB3
21 BK6 (wrong)	21 R to K

And wins.

(*a*) This is the famous Evans' Gambit, one of the most attacking and beautiful of Openings.

(*b*) Perhaps the strongest attack is got by playing now KP1. Handbook, p. 137.

(*c*) Mr. S. has throughout defended himself very ably indeed.

XI.

(M'Donnell.)	(La Bourdonnais.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBQB4	3 KBQB4
4 QKtP2	4 B×KtP
5 QBP1	5 BR4
6 Cas	6 BKt3
7 QP2	7 P×P
8 P×P	8 QP1

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9	KRP1	9	KKtB3
10	KP1	10	P×P
11	QBR3	11	KB×QP (*a*)
12	QQKt3	12	QQ2
13	KtKt5	13	QKtQ
14	QKtB3	14	QBP2
15	Kt×KBP (*b*)	15	KRB
16	Kt×KP	16	KB×KKt
17	KRK	17	QKtB3
18	QB×P	18	QKB4
19	KtQKt5 (*c*)	19	QBQ2
20	KtQ6		

Ch. wins.

(*a*) Should play QBK3 with the better game. In M'Donnell's time, the Evans'Gambit was not so thoroughly understood as it is now.

(*b*) M'D. plays extremely well, every move tells; if De la B. takes this Kt, he loses his Q.

(*c*) The attack is all conducted in golden style. This move settles the matter.

XII. (from Greco.)

	White.		Black.
1	KP2	1	KP2
2	KKtB3	2	QKtB3
3	KBQB4	3	KBB4
4	QBP1	4	KKtB3(*a*)
5	QP2	5	P×P
6	QBP×P(*b*)	6	KBKt5ch
7	QKtB3	7	Kt×KP
8	Cas	8	KKt×QKt(*c*)
9	QKtP×P	9	KB×P
10	QQKt3	10	KB×R
11	B×KBPch	11	KB
12	QBKt5	12	QKtK2
13	KKtK4	13	KB×P
14	KBKt6	14	QP2
15	QKB3ch	15	QBB4
16	KB×B	16	KB×KKt
17	BK6disch	17	KBKB3

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18 QB×KB	18 KtP×QB
19 Q×Pch	19 K home
20 QKB7 mate	

(*a*) Best.

(*b*) Here KP1 is preferable.

(*c*) Black ought to take Kt with B, and then push QP2. From this point the attack, on the other side, is conducted beautifully.

XIII. (from Greco.)

Black.	White.
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBB4	3 KBB4
4 QBP1	4 QK2(*a*)
5 Cas	5 QP1
6 QP2	6 KBQKt3(*b*)
7 QBKKt5	7 KBP1(*c*)
8 QBKR4	8 KKtP2(*d*)
9 KKt×KtP	9 P×Kt
10 QR5ch	10 KQ2
11 QB×P	11 QKKt2
12 KBK6ch	12 K×B
13 QK8ch	13 Kt (or Q) covers
14 QP1 mate	

(*a*) Not advisable.

(*b*) Better than P×P

(*c*) KKt to B3 is much better.

(*d*) This is very natural, though it loses the game.

XIV. (from Greco.)

White.	Black.
1 KP2	1 KP2
2 KKtB3	2 QP1(*a*)
3 KBQB4	3 QB×KKt5(*b*)
4 KRP1	4 QB×KKt
5 Q×KB	5 QKB3
6 QQKt3	6 QKtP1

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7 QKtB3	7 KKtK2(*c*)
8 QKtKt5	8 QKtR3
9 QQR4	9 QKtB4
10 QKt×QPdouble ch	10 K to Q
11 QK8 mate	

(*a*) For this opening, called Philidor's defence, see p. 72. We think it as good as any move Black has.

(*b*) We do not like this move.

(*c*) QBP1 would not prevent the advance of White's Kt.

XV. (from Greco.)

White.	Black.
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 BQB4	3 BB4
4 Castles	4 KKtB3(*a*)
5 KRK	5 Castles
6 QBP1	6 QK2(*b*)
7 QP2	7 KP×P
8 KP1	8 KKtKt5
9 P×P	9 QKt×P
10 KKt×QKt	10 QKR5
11 KKtB3	11 Q×KBPch
12 KR	12 QKt8ch
13 Kt×Q	13 KtB7 mate

(*a*) After your adversary has Castled, if your QP be unmoved, you ought forthwith to play it one.

(*b*) A lost move.

XVI.

White. (Mr. W.)	Black. (Mr. P.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 QP2(*a*)	3 P×P
4 KBB4	4 BB4
5 QBP1	5 PtoQ6(*b*)
6 QKtP2	6 BKt3
7 QRP2	7 QRP2

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8 QKtP1	8 QK2
9 Cas	9 QKtK4
10 Kt×Kt	10 Q×Kt
11 Q×P(*c*)	11 KKtK2
12 KtoR	12 Castles
13 KBP2	13 QKR4
14 KP1(*d*)	14 QP1
15 P×QP	15 KtB4
16 P×QBP	16 KRK
17 QKtR3	17 QBK3
18 B×B	18 R×B
19 KtQB4	19 QK7wins(*e*)

(*a*) This move introduces the "Scotch Game," or "QP2 Opening."

(*b*) The only sound move is here, KKt to B3, at once resolving the opening into the *Giuoco Piano*.

(*c*) Weak—Q to Kt 3, or K to R is far more telling.

(*d*) Not prudent; as the P stood, it kept back adv. Kt; better to move QBK3, or QRP2.

(*e*) Admirably played; White must win the Q, or mate in a trice now.

XVII.

(Mr. Walker.)	(Mr. Popert.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 QP2	3 P×P
4 KBQB4	4 KBch
5 QBP1	5 P×P
6 P×P	6 BR4
7 KP1	7 QP1
8 Cas	8 P×P
9 KB×BP ch	9 K to B (*a*)
10 QQKt3	10 KKtB3
11 QBch	11 QKtK2
12 KRQ	12 QBQ2
13 Kt×P	13 KBQKt3
14 KBKt6	14 KB×Pch
15 K to R and wins.	

(*a*) The B cannot be taken without losing

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XVIII.

(Mr. Daniels.)	Mr. Walker.
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBQB4	3 KBB4
4 QP1	4 KKtB3
5 QKtB3	5 Cas
6 QBKt5	6 KRP1
7 QBR4	7 KBQKt5 (*a*)
8 Cas	8 B×Kt
9 P×B	9 KKtP2
10 Kt×KtP (*b*)	10 P×Kt
11 B×KtP	11 K to Kt2
12 KBP2 and wins.	

(*a*) To prevent the Kt from going to Q5.

(*b*) The strength of this well known sacrifice in many positions, should make the observant player very careful how he pushes on the KKtP.

XIX. (From Greco.)

Black.	White.
1 KP2	1 KP2
2 KKt to B3	2 QKtB3
3 KBB4	3 KKtB3 (*a*)
4 KtKt5	4 QP2
5 KP×P	5 KKt×P
6 KKt×KBP (*b*)	6 K×Kt
7 QKB3ch	7 KK3
8 QKtB3	8 QKtK2
9 Cas	9 QBP1
10 KRK	10 QBQ2
11 QP2	11 KQ3
12 KR×P	12 QKtKKt3
13 QKt×KKt	13 QKt×R
14 P×Ktch	14 KQB4 (*c*)
15 QQR3ch	15 K×KB
16 QQ3ch	16 KQB4
17 QKtP2 mate.	

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(*a*) Wrong: he should move here KB to B4.

(*b*) Strongest.

(*c*) Do what he may, he is mated in 3 or 4 moves now. What racy morsels Greco's games are.

XX.

M. Harwitz.	Mr. Slous.
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBQB4	3 KBQB4
4 QKtP2	4 KB×KtP
5 QBP1	5 KB×R4
6 Cas	6 QP1
7 QP2	7 BQKt3
8 QP×P	8 P×P
9 QQKt3 (*a*)	9 QK2
10 QBR3	10 QKB3
11 QKtQ2	11 KKtK2
12 QRQ	12 Cas
13 QQB2	13 BKKt5
14 KRP1	14 B×Kt
15 Kt×B	15 KRQ
16 KtKR2	16 KtKKt3
17 KtKKt4	17 QKR5
18 KB×BPch	18 K×P
Mates in 3 moves.	

(*a*) There is another fine and very strong attack here, viz. 9 $\frac{\text{KB}\times\text{BPch}}{\text{K}\times\text{B}}$ 10 $\frac{\text{KKt}\times\text{KPch}}{}$

XXI. (From Greco.)

Black.	White.
1 KP2	1 KP2
2 KBP2	2 P×P
3 KKt to B3	3 KKtP2
4 KBQB4	4 KBKt2
5 QP2	5 QP1

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6	QKtB3	6 QBP1
7	KRP2	7 KRP1
8	P×P	8 P×P
9	R×R	9 B×R
10	KKtK5(*a*)	10 QP×Kt
11	QKR5	11 QKB3
12	QP×P	12 QKKt2
13	P to K6	13 KKtB3(*b*)
14	P×KBPch	14 KKB(wrong)
15	QB×KBP	15 Kt×Q
16	QBQ6 mate	

(*a*) Up to this point all is strict book: the variation beginning here is Greco's; and, although very ingenious, would not do against any but an inferior hand.

(*b*) Should play 13 QB×P, and then KKtB3.

XXII.

Black.		White.
1	KP2	1 KP2
2	KKtB3	2 QKtB3
3	KBQB4	3 KBQB4
4	QKtB3(*a*)	4 KKtB3
5	QP1	5 KRP1
6	Cas	6 QP1
7	QBK3	7 BQKt3
8	QKtK2	8 Cas
9	QKtKKt3(*b*)	9 QKtK2
10	QQ2	10 QKtKt3
11	QB×KRP(*c*)	11 P×QB
12	Q×P	12 QP1(*d*)
13	KKt to his 5	13 P×KB
14	QKt to KR5 and wins.	

(*a*) As good as any other move.

(*b*) This bringing round the QKt is a favourite manœuvre.

(*c*) This is a well known method of commencing the assault.

(*d*) To prevent the Q from taking QKt checking. The whole form of attack in this game is routine, and the positions of attack and defence in it should be well understood by the student.

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XXIII. (From Greco.)

White.	Black.
1 KP2	1 KP2
2 KBP2	2 P×P
3 KKtB3	3 KKtK2
4 KRP2	4 KtP2
5 KBQB4	5 KKt to its 3 (*a*)
6 KKt to its 5	6 KKtK4
7 KBQKt3	7 KBP1
8 KKtR3	8 KKtKt3
9 QP2	9 KKt×RP
10 KKt× gamb. P	10 KKtP2
11 R×KKt (*b*)	11 P×R
12 KKtKt6	12 KRR2
13 KBKt8	13 RKt2
14 Q×KRP	14 R×KB (*d*)
15 KtK5 disch.	15 KK2
16 QKB7 ch.	16 KQ3
17 KtQB4 ch.	17 KQB3
18 QQ5 mate.	

(*a*) This method of supporting the Gambit P entails a bad position upon the second player.

(*b*) Adroitly and properly played.

(*d*) If he take Kt here, you force mate in eight moves, at most.

XXIV.

Between MESSRS. SPRECKLY and MONGREDIEN.

Black.	White.
1 KP2	1 KP2
2 KBP2	2 P×P
3 KKtB3	3 KBK2 (*a*)
4 KBQB4	4 KBR5ch
5 Kt×B(*b*)	5 Q×Ktch
6 K to B	6 KKtB3
7 QKB3	7 QKtB3
8 QP1	8 KtQ5
9 Q home	9 KKtKt5
10 QQ2	10 KtK6ch
11 K to Kt	11 QKtB6ch
12 P×Kt	12 Mates in 4 moves

(*a*) Not sound.

(*b*) He should move K to B.

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XXV.

(Mr. G. Walker.)	(An Amateur.)
1 KP2	1 KP2
2 KBP2	2 P×P
3 KKtB3	3 KKtP2
4 KBQB4	4 KKtP1
5 KB×P ch. (*a*)	5 K×B
6 KtK5 ch.	6 KK
7 Q×P	7 QKB3
8 QKR5 ch.	8 KK2
9 QKtB3	9 QBP1
10 QP2	10 QP1
11 Q×BP	11 KBR3
12 Cas KR	12 B×B
13 R×B	13 Q×R
14 RKB	14 QKR3
15 RB7 ch.	15 KK
16 RKB8 disch.	16 K×R
17 QKB7 mate.	

(*a*) The attack got by sacrificing the B, as in in this game, is very pretty and brilliant, but strictly speaking, unsound: you do best to castle with the Muzio attack.

XXVI.

(Mr. S.)	(Mr. F.)
1 KP2	1 KP2
2 KBP2	2 P P
3 KKtB3	3 KKtP2
4 KRP2	4 KKtP1
5 KtK5	5 KRP2
6 KBQB4	6 RR2(*a*)
7 KB×KBP	7 R×B
8 Kt×R	8 K×Kt
9 QP2	9 KBR3
10 QB×P	10 B×B
11 Cas	11 Q×KRP
12 R×Bch	12 KKt2
13 QKtBS	13 Q·Kt4
14 QQ2	14 QKt3
15 QP1	15 QP1
16 QQ4ch	16 KtKB3
17 QR·KB	17 QKtQ2

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18 KtKt5	18 QRP1
19 Kt×QBP	19 RQKt
20 R×KKt (*b*)	20 Kt×R
21 R×Kt	21 Q×R
22 KtK8ch	Surrenders

(*a*) A bad defence: he ought to play 6KKt·R3

(*b*) These last moves are nimbly played: the game is a pretty pecimen of a dashing little Allgaier Attack.

XXVII.

(Mr.——·)	(Mr. STAUNTON.)
1 KP2	1 KP2
2 KBP2	2 P×P
3 KBB4	3 QP2(*a*)
4 P×P	4 KKtB3
5 QKtB3	5 QBP1
6 QP1	6 KB·Q3
7 P×QBP	7 QKt×P
8 KKtB3	8 Cas
9 Cas	9 QBKt5
10 QKtK2	10 B×Kt
11 KtP×P	11 KtKR4
12 QP1	12 QKR5
13 QBP1	13 QRK
14 KR·B2	14 KtK2
15 QQ3	15 QR6
16 RKKt2	16 KtKB4
17 KR	17 R×Kt and wins.

(*a*) This forms a strong foil.

(*b*) A good stroke: if R×R, comes mate instanter: if Q meddle, she is lost.

XXVIII.

(Mr. PERIGAL.)	(Mr.——)
1 KP2	1 KP2
2 KBP2	2 P×P
3 KBQB4	3 Qch
4 KtoB	4 KKtP2
5 QKtB3	5 KBKt2
6 KKtP1(*a*)	6 P×P
7 KKt2	7 KB×Kt
8 KKtB3	QtoKt5

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9	B×BPch	9 K to B
10	KRP1	10 Q×KP
11	QP×B	11 K×B
12	KRK	12 QQB3
13	QQ4	13 KKtB3
14	QB×KKtP	14 RK
15	R×R	15 Kt×R
16	QKB4ch	16 KtB3
17	K×P(*b*)	17 QQ3
18	KtK5ch	18 KKt2
19	BR6ch	19 KKt
20	Mates in 2	

(*a*) This scheme of attack in the B's Gambit, is one of the ingenuities of M'Donnell; though not really so sound, it renders the defence intricate and difficult.

(*b*) Threatening to win Q by check of Kt: all these moves are excellent.

XXIX. (from Greco.)

Black.	White.
1 KP2	1 KP2
2 KBP2	2 QP2
3 KP×QP	3 Q×P
4 QKtB3	4 QK3
5 KKtB3	5 P×Pdis.ch
6 KtoB2	6 KBQB4ch
7 QP2	7 KBQ3
8 KBQKt5ch	8 K to Q
9 KRK	9 QKB4
10 KRK8mate	

XXX.

THE CLOSE GAME.

VON H. DER LASA.	ANDERSSEN.
1 KP2	1 QBP2
2 QP2	2 P×P
3 KKtB3	3 QKtB3
4 KBQB4	4 KP1
5 Kt×P	5 KBB4
6 KtKB3	6 KKtK2
7 QKtB3	7 Cas

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8	QRP1	8 KKtKt3
9	Cas	9 KBP2(*a*)
10	P×P	10 R×P(*b*)
11	KBQ3	11 RKR4
12	KKtP2	12 RR6
13	KKt2	13 R×Kt
14	K×R	14 QKR5
15	Kkt2	15 QKtK4
16	KRP1	16 QKtP1
17	B×Kt(*c*)	17 RP×B
18	QBKB4	18 BQKt2ch
19	KBP1	19 Kt×KBP
20	R×Kt	20 QKB7ch wins

(*a*) Better to be developing pieces on Q's side.

(*b*) It is too soon in the day for Rooks to get up thus.

(*c*) Mr. Walker observes that Der Lasa has here a magnificent game, but takes it too lightly: he should move 17B to K4, and then get up QKtP2 and KBP2. Anderssen plays the finish extremely well.

XXXI.

	The Author.		An Amateur.
1	KP2	1	QBP2
2	KKtB3	2	KP1
3	QP2	3	QP2
4	KP×P	4	KP×P
5	KBQ3	5	QKtB3
6	P×QBP	6	KB×P
7	Cas	7	KRP1(*a*)
8	QKtB3	8	KKtB3
9	QBKB4	9	Cas
10	QQ2	10	QBKKt5
11	QB×KRP	11	QB×KKt
12	KtP×B	12	QKtK4
13	KtoR	13	QKt×KBP
14	KRKKt(*b*)	14	QKt×Q
15	QB×KtP	15	KB×KBP(*c*)
16	QB×Ktdis.ch	16	KB×KR
17	R×B mate		

(*a*) At this opening it is often well to prevent the adverse B from pinning KKt.

(*b*) The proper move here is Q to KB4: but as this game was

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played even with an amateur, who usually took the odds of a piece, the chances of war are risked.

(*c*) He ought to play KKt to Kt5.

XXXII.

Between two skilful players.

White.	Black.
1 KP2	1 KP1
2 QKtB3	2 QP2
3 P×P	3 P×P
4 KPch	4 QBP1
5 KBR4	5 KKtB3
6 KKtK2	6 KBQ3
7 Cas	7 KB×RPch
8 K×B	8 KKtKt5ch
9 KtoKt3	9 KRP2
10 KRK(*a*)	10 KRP1ch
11 KtoB3	Mates in 6

(*a*) Now KKtKB4 or KBP2 were much more hopeful. To work the mate you begin by Kt to R7ch, and then Q checks.

QUEEN'S GAMBIT.

XXXIII.

This magnificent game constituted the fourth combat in Mr. M'Donnell's fourth match with La Bourdonnais.

(M. La B.)	(Mr. M'D.)
1 QP2	1 QP2
2 QBP2(*a*)	2 P×P
3 KP2	3 KP2
4 QP1	4 KBP2
5 QKtB3	5 KKtB3
6 KB×P	6 KBQB4 (*b*)
7 KKtB3	7 QK2
8 QBKt5	8 KB×Pch
9 KtoB(*c*)	9 KBQKt3
10 QK2	10 KBP1
11 QRQ	11 QBKt5
12 QP1	12 P×P
13 QKtQ5	13 Kt×Kt (*d*)
14 B×Q	14 KtK6ch
15 KK	15 K×B
16 QQ3	16 KRQ

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17 QRQ2	17 QKtB3
18 QKtP1	18 KBQR4
19 QRP1	19 QRQB
20 KRKKt	20 QKtP2 (*e*)
21 KB×P	21 QB×Kt
22 P×B	22 QKtQ5
23 KBQB4	23 Kt×KBPch
24 KB2	24 Kt×QR
25 KR×Pch	25 KB3
26 RKB7ch	26 KKt3
27 RQKt7	27 QKt×B
28 P×Kt	28 R×P
29 QQKt	29 BQKt3 (*f*)
30 KB3	30 RQB6 (*g*)
31 QQR2	31 KtQB5ch
32 KtoKt4	32 RtoKKt
33 R×B	33 P×R
34 KR4	34 KtoB3
35 QK2	35 RKKt3
36 QKR5	36 KttoK6 and wins

(*a*) This constitutes the Queen's Gambit; a very strong opening, and one of which Bourdonnais was very fond. It is considered second player's best plan not to take Gambit P, but to play 2 KP1.

(*b*) He ought to take KP with P, so winning a clear P.

(*c*) If K×B, the Q checks, and wins back the piece.

(*d*) Capitally thought—and followed up by M'D. in really first-rate style.

(*e*) A beautiful combination—this is real chess.

(*f*) If now Q check him at KKt, she falls.

(*g*) Again making Queen's check death to her. What a model of play is this game!

XXXIV.

BY CORRESPONDENCE.

(Mr. ——.)	(The Author.)
1 KP2	1 KP1
2 QP2	2 QP2
3 P×P	3 P×P

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4	KBQ3	4 QBP2 (*a*)
5	KKtB3	5 QBKt5
6	QBK3	6 QKtB3
7	KBQKt5	7 QKB3
8	QKtQ2	8 Cas (*b*)
9	Cas	9 KKtR3
10	QBP1	10 KKtB4
11	QQR4	11 QB×KKt
12	QKt×QB	12 QRQ2 (*c*)
13	QQB2	13 QRQB2
14	KB takes Kt	14 R×B
15	QQR4	15 QRP1
16	QKtP2	16 QBP×KtP
17	QBP×P	17 KBQ3
18	QKtP1	18 QRQKt3
19	P×RP	19 R×P
20	QRQBch	20 KtoKt
21	QKt5	21 Kt×B
22	P×Kt	22 QK3
23	KtoR (*d*)	23 KBP1
24	QRQKt	24 QRR2 and after a little time the game was mutually voted drawn.

(*a*) The move here commended by Jaenisch.

(*b*) This looks very hazardous, but by patience you may often discover a sound defence to what may *appear* an overpowering attack.

(*c*) The right move—to support QRP, if B×Kt.

(*d*) Threatening to move Kt to Kt fifth; it was very bad play to take KP in reply.

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PART II.

Comprising Games at Odds.

Introductory Remarks.—The following games played at odds are, like the even *parties*, short, animated contests, selected on account of their abounding with lively and instructive situations, their variety of attack, and brilliant strokes of play. The student will be aware that when giving large odds, a player is compelled often to play unsound moves, and frequently frames an attacking opening upon some method of play which he would never venture against an equal in skill.

In several of these games, at heavy odds, the student will probably perceive that the defence is ill played, and we have purposely introduced such games, because nothing is more improving to the young player than the learning how to take advantage of an adversary's errors.* In most games played amongst the mass of amateurs, there are many errors made on each side, not taken advantage of. The following games are arranged according to the amount of odds given, commencing with the odds of the "Pawn and move," and proceeding gradually to the odds of the Queen.

GAME I.

La Bourdonnais gives Pawn and move to Mr. G. Walker.†

* Hence it is not the games played best on both sides which are most improving to young players.

† The young player is aware that when the odds of a Pawn are given, it is always understood to be the King's Bishop's Pawn. In playing over this and the next five games, therefore, remove the second player's KBP.

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Mr. W.	M. La. B.
1 KP2	1 QKtB3
2 QKtB3	2 KP1
3 QP2	3 QP2
4 KP1	4 QKtK2
5 QBKKt5	5 QBQ2
6 KBQ3	6 KKtP1
7 KRP2	7 QBP2
8 QKtKt5 (*a*)	8 B×Kt
9 B×Bch	9 K to B2
10 QKB3ch	10 K to Kt2
11 BB6ch	11 Kt×B
12 Q×Ktch (*b*)	12 K to Kt
13 Q×KPch	13 KKt2
14 QB6ch	14 K to Kt
15 KP on, wins at once.	

(*a*) The right move, its effects are not to be got over.

(*b*) In much better style than taking with P.

II.

Between two skilful players, Black giving P and move.

White.	Black.
1 KP2	1 QKtB3
2 QP2	2 KP2
3 QP1	3 QKtK2
4 KBP2	4 P×P
5 QB×P	5 QP1
6 KKtB3	6 KKtB3
7 KBQ3	7 QKtKt3
8 QBKt3	8 KBK2
9 Cas	9 Cas
10 QBP2	10 QBP1
11 QQB2	11 P×P
12 KP×P	12 QKtKR
13 KKtKt5	13 KKtP1
14 QKtQ2	14 KKtKt5
15 R×Rch	15 Q×R
16 QRKB	16 QKt2
17 QBKB4	17 QQ5ch
18 KtoR	18 KtKB7ch
19 R×Kt	19 Q×R

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20 KKtP1	20 B×Kt
21 B×B	21 QBKR6
22 KB home	22 B×B
Resigns.	

III.

From Salvio, Black giving the KBP and move.

White.	Black.
1 KP2	1 QKtB3
2 QP2	2 KP2(*a*)
3 QP1(*b*)	3 QKtK2
4 QBKt5	4 KKtB3(*c*)
5 B×Kt	5 P×B
6 QKR5ch	6 Kt covers
7 KKtB3	7 QK2
8 QP1	8 QKKt2(*d*)
9 P×P	9 QKR3
10 Q×Q	10 B×Q

White has the better game by far.

(*a*) It is sounder play to move 2 QP2.

(*b*) It is quite as strong to change P.'s, and push KBP2.

(*c*) Safer to move QP1.

(*d*) If Black take P with Q, White plays KKt to R4; and if he take QP with QBP, White gets a winning game by 9 KBQB4.

IV.

The second player gives his KB Pawn and Two moves.

(M. Zytogorski.)	(Mr. Staunton.)
1 KP2 and QP2	1 KP1
2 KBQ3	2 QBP2
3 P×P	3 QR4ch
4 QKtB3	4 Q×P
5 QBK3	5 Q to QR4
6 KKtK2	6 KBQ3
7 Cas	7 KKtB3
8 QRP1	8 Cas
9 QKtP2	9 KB×RPch (*a*)
10 K×B	10 QKR4ch
11 K to Kt	11 KtKt5 and wins.

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(*a*) It is surprising that a fine player should fall into this well known trap position. Observe that Mr. S. could not take the Pch at move 8, because then M. Z. would have saved himself by moving 12 QBKB4.

V.

Same odds as the last game.

(An AMATEUR.)	(Mr. WILLIAMS.)
1 KP2 and QP2	1 KP1
2 KKtB3	2 QP2
3 P×P	3 P×P
4 QKtB3	4 KBQKt5
5 QBQ2	5 B×Kt
6 B×B	6 KKtB3
7 KBQKt5ch	7 QBP1
8 QK2ch	8 KKtK5
9 KBQ3	9 QBKB4
10 Cas KR	10 Cas.
11 QBKt4	11 KRB3
12 KtK5	12 QKtQ2
13 KBP1	13 QKt×Kt (*a*)
14 QP×QKt	14 QQKt3ch
15 K to R	15 Mates in 2.

(*a*) Well played—tempting him to try to fork the R and Kt, by taking off the wrong Kt. This game, like the last, ends in a well known kind of Mate, and these positions which are always watched for, should be well understood and guarded against by the young player.

VI.

The second player gives the Pawn and two moves.

(Mr. F.)	(Mr. HARRWITZ)
1 KP2 and QP2	1 KP1
2 KBQB4	2 QBP2
3 QP1	3 P×P
4 B×P	4 KKtB3
5 QBKt5	5 KBK
6 B×Kt	6 B×Kt

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7	QBP1	7 QP1
8	QKt3	8 QK2
9	KKtK2	9 QKtB3
10	QKt5 (*a*)	10 QBQ2
11	Q×KtP	11 QRKt
12	Q×6	12 QRKt3
13	QQR4	13 KtK4
14	Q×QKP	14 KtQ6ch
15	KB	15 R×KtP
16	QR8ch	16 QQ
17	Q×Qch	17 B×Q
18	QKtR3	18 KRB
19	KBP1	19 KBKt4 (*b*)
20	QKtB4	20 KK2
21	Kt×R	21 R×Pch
22	P×R	22 QBch
23	K to Kt	23 KB checkmates.

(*a*) Premature—he ought to be bringing out more forces.

(*b*) The conclusion is now beautifully played by Mr. Harwitz, and is full of instruction for the young player.

VII.

An Indian Chessplayer gives the odds of his QKt. In this and the next games, remove the first player's Queen's Knight.

	White. (SHAGIRD.)	*Black.* (AMATEUR.)
1	KP2	1 KP2
2	KKtB3	2 QKtB3
3	KBQB	3 KBB4
4	QKtP2	4 B×KtP
5	QBP1	5 BR4
6	Cas	6 KKtB3
7	QQB2	7 QP1
8	KRP1	8 Cas
9	QP2	9 P×P
10	P×P	10 BQKt3
11	Rto Q	11 QKtR4
12	KBQ3	12 QB Q2
13	KP1	13 P×P
14	P×P	14 KKtK
15	KB×KPch(*a*)	15 KtoR
16	QBQR3	16 QBP2

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17 B×P	17 B×B
18 Q×B	18 KKtQB2
19 KBB5	19 QKtP1
20 QQKt4	20 KKtK3
21 R×B	21 Q×R
22 QKR4ch	22 KKt
23 Q mates	

(*a*) Throughout, the attack is beautifully played: you cannot improve upon one of the Shagird's moves. This is a perfect model, a diamond game.

VIII.

Remove the first player's QKt.

(Mr. STAUNTON.)	(Mr. W.)
1 KP2	1 KP2
2 KBP2(*a*)	2 P×P
3 KKtB3	3 KKtP2(*b*)
4 KBQB4	4 KKtP1
5 QP2	5 P×Kt
6 Cas	6 P×KKtP
7 B×KBPch	7 K×B
8 R×Pch	8 KKtB3
9 KP1	9 BK2
10 QR5ch	10 KtoKt
11 P×Kt	11 B×P
12 RKKt4ch	12 K·B
13 BKR6ch	13 KK2
14 QR·Kch	Resigned

(*a*) The King's Gambit is not the opening that should answer best at these odds; but a first-rate player may try what he likes.

(*b*) With these odds, he would have done well to play here QP2.

IX.

Remove the first player's QKt.

(Mr. DANIEL.)	(AN AMATEUR.)
1 KP2	1 KP2
2 KBQB4	2 KKtB3
3 QP1	3 QP2

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4 P×P	4 Kt×P
5 KKt B3	5 QKtB3
6 QBP1	6 QRP1
7 QQKt3	7 QKtR4
8 QR4ch	8 QBP1
9 B×Kt	9 Q×B
10 QKtP2	10 Q×QP
11 Q×Kt	11 Q×Pch
12 KK2	12 Q×R
13 KRQ	13 KBK2
14 BKKt5	14 QKt7ch
15 RQ2	15 Q×QKtP
16 QQ8ch	16 B×Q
17 R×B mate	

X.

Remove White's QKt.

White. (THE AUTHOR.)	*Black.* (AN AMATEUR.)
1 KP2	1 QBP2
2 KBP2	2 KP1
3 QP1	3 KKtK2
4 KKt·B3	4 KKtKKt3
5 KB·K2	5 KKt·KR5
6 Castles	6 KB·K2
7 KtKsquare	7 KBP2
8 King to R	8 Castles
9 KKtP2	9 KBP×KKtP
10 KB×P	10 QP2
11 QtoK2(*a*)	11 QKt·B3
12 QBP1	12 QKtP2
13 QB·K3	13 QBP1
14 P×QBP	14 QKtP×P
15 QRtoQ	15 QtoQR4
16 KRtoKKt	16 KKtKKt3
17 KBP1	17 KP×KBP
18 QR×QP	18 Q×QRP
19 KB×KBP	19 QB×B
20 KP×B	20 KKtK4
21 QtoKKt2	21 KB to his 3
22 QBtoKR6	22 KRtoKB2
23 QR×KKt	23 KB×R
24 Q×QKt	24 QRtoKB
25 KtKB3	25 KB·KB3

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26 QtoK6	26 KtoR
27 Kt·K5	27 KRtoK2
28 Q×KR	28 B×Q

Forces mate in two moves.

(*a*) White plays with care: if P×P, White retakes with QP, preventing change of Qs, and opening the file for QR.

XI.

Remove the first player's QKt.

(The AUTHOR.)	(Mr. B.)
1 KP2	1 KP2
2 KBP2	2 P×P
3 KKtB3	3 KKtP2
4 KBQB4	4 KBKt2
5 QP2	5 KRP1
6 Castles	6 QP1
7 QBP1	7 QBKKt5 (wrong)
8 QQKt3	8 QBKR4
9 Q×QKtP	9 QKtQ2
10 KBQKt5	10 KKtB3
11 KP1	11 QRQKt
12 QQB6	12 QRQKt 3
13 P×KKt	13 R×Q
14 P×KB	14 KRKKt
15 KRKch	15 KtK4
16 KB×Rch	16 KK2
17 P×Kt	17 P to Q4
18 KtQ4	18 BKKt3
19 KBQR4 (*a*)	19 QQB
20 QKtP1	20 BK5
21 QBR3ch	21 QBP2
22 KtQB6ch	22 KK3
23 QB×QBP	23 KR×KtP
24 P to QB4	24 P to KKt5
25 P×QPch	25 B×P
26 KtQ4 Mate.	

(*a*) Threatening to win the Q by checking with Kt. This game has several remarkably pretty features.

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XII.

The first player gives the odds of the *King's* Knight.

(Mr. COCHRANE.)	(Mr. ——.)
1 KP2	1 KP2
2 KBQB4	2 KBB4
3 QBP1	3 KKtB3
4 QP2	4 P×P
5 KP1	5 KtK5
6 QBP×P	6 KBKt5ch
7 KB (*a*)	7 Cas.
8 BQ5	8 KtKKt4
9 KBP2	9 QBP1
10 KBB4	10 KtK3
11 KBP1	11 KtQB2
12 QKt4	12 QP2
13 QBKt5	13 KBK2
14 KRP2	14 B×B (bad)
15 P×B	15 P×KB
16 R×RP	16 RK
17 QKR5	17 K to B
18 KBP1 and wins.	

(*a*) In similar situations you may often play the K to his B square with advantage.

XIII.

Take off first player's KKt.

(CAPTAIN K.)	(A YOUNG AMATEUR.)
1 KP2	1 KP2
2 KBQB4	2 KKtB3
3 QP2	3 KKt×KP(*a*)
4 QP×P	4 KKt×KBP
5 Castles	5 KKt×Q
6 B×KBPch	6 KK2
7 QBKt5 checkmate.	

(*a*) Should take P with P. At move 5 the first player might also win by 5 Q to Q5

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XIV.

Between M. M. HARWITZ and WIEL, both playing blindfold.
Remove the first player's KKt.

(M. H.)	(Mr. W.)
1 KP2	1 KP2
2 QP2	2 P×P
3 KBQB4(*a*)	3 QKtB3
4 KBP2	4 KBB4
5 B×KBPch	5 K×B
6 QKR5ch	6 KKtP1
7 Q×B	7 Q 1
8 QQB4ch	8 K Kt2
9 Cas	9 KKtB3
10 QQ3	10 KRK
11 QKtQ2	11 Kt×KP
12 Kt×Kt	12 QBKB4
13 KKtP2	13 B×Kt
14 QKR3	14 B×QBP
15 KBP1	15 B×5
16 QKR6ch	16 KKt
17 KBP1	17 QQ2
18 KBP1ch	18 KR, and is mated in 3.

(*a*) At these odds, we have found that here KBQ3 is also a good venture.

XV.

Remove Black's KKt

Black. (The AUTHOR.)	White. (Mr. B.)
1 KP2	1 KP2
2 KBQB4	2 KKtB3
3 QP2	3 KP×QP
4 QBKKt5	4 KBK2
5 KP1	5 KKtK5
6 B×KB	6 Q×B
7 Q×P	7 Kt to KKt4
8 KBP2	8 KKt to K3
9 Q to K3	9 Castles (*a*)
10 QKtB3	10 QBP1
11 Castles QR	11 QKtP2
12 BKKt3	12 QRP2

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13 KBP1	13 Q to QB4
14 Q to KKt3	14 QRP1
15 Kt to K4	15 Kt to Q5 (*b*)
16 QR×Kt	16 Q×R
17 P toKB6	17 KKtP1
18 Q to KKt5	18 Q×Kt
19 Q to R6	19 QK6ch
20 Q×Q	20 K to R
21 QR6	21 R to KKt
22 B×KBP	Resigns.

(*a*) To check with Q at QKt5 would not win B, as Black would cover with Kt at Q2.

(*b*) Ingeniously played.

XVI.

Remove Black's KKt.

Black. (The AUTHOR.)	White. (MR.—)
1 KP2	1 KP2
2 QP2	2 KKtB3
3 P×KP	3 Kt×KP
4 KBQB4	4 Kt to KKt4 (*a*)
5 Castles	5 KBQB4
6 K to R	6 Castles
7 KBP2	7 Kt to K3
8 KBP on	8 Q to KR5
9 KBQ3	9 KKt to Q5
10 QKtB3	10 QP1
11 QKt to K4	11 QB×KBP (*b*)
12 QKt×KB	12 B×KB
13 Kt×B	13 P×P
14 Kt×P	14 QKtB3
15 QBKB4	15 KKtK3
16 BKKt3	16 QQKt5
17 KtQ3	17 QQKt4
18 QRP2	18 QQ4
19 QKKt4	19 QRQ
20 KRKB5	20 QQ5
21 QKR3	21 KKtP1
22 KRQKt5	22 QKtP1
23 QBKR4	23 QRQ4 (*c*)
24 QBKB6	24 Q×B

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25 R×R	25 KKtKB5
26 Kt×Kt	26 Q×Kt
27 QKB3	27 QQB5
28 QQ3	28 QKKt4
29 KRP1	29 QK3
30 QBP1	30 KtK2
31 KRK7	31 QK4
32 QRQ	32 KtKB4
33 KRK5	33 KtKKt6 ch.
34 KKt	34 KtK7 ch. (*d*)
35 K to B2	35 QKB3 ch.
36 K×Kt	36 RK ch.
37 KQ2	37 QB7 ch.
38 KB	38 QB5 ch.
39 KKt	39 Q×QRP
40 RK8 and wins.	

(*a*) If he take KBP with Kt, Black may win the Kt by playing Q to Q 5.

(*b*) This loses a piece.

(*c*) The very move Black wished him to make. White tries to simplify matters by as many exchanges as possible.

(*d*) Mere desperation.

XVII.

The first Player gives the odds of the Queen's Rook.

(Mr. Staunton.)	(Mr. B.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBQB4	3 KBQB4
4 QKtP2	4 B×KtP
5 QBP1	5 BQR4
6 Cas	6 KBQKt3
7 QP2	7 P×P
8 KP1	8 QP2
9 P×P en pass	9 P×P
10 RKch	10 KKtK2
11 KKtKt5	11 QKtK4
12 R×Kt	12 P×R

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13 Kt×KBP	13 QQB2
14 QBR3	14 KtKB4
15 QQKt3	15 KRKB
16 BQKt5ch	16 BQ2

Mates in two moves

XVIII.

Lively skirmish played at the odds of the Exchange.

Remove Black's QR and White's KKt.*

Black. (The AUTHOR.)	White. (An AMATEUR.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 KBQKt5	3 KBB4
4 QBP1	4 QP1
5 Castles	5 QBKt5
6 B×QKt	6 KtP×B
7 QQR4	7 QQ2
8 KKtKR4	8 Castles
9 QP2	9 KP×P
10 P×P	10 KBQKt3
11 QBB4	11 QK2
12 KBP1 (*a*)	12 Q×KKt
13 P×QB	13 Q×KtP
14 QKtB3	14 KRK
15 KRP1	15 QKR4
16 KR2	16 QQR4
17 QQB4	17 QKR4
18 QBKKt3	18 QRQ
19 KP1	19 P×KP
20 QB×P	20 KR×QB (*b*)
21 P×R	21 Q×Pch
22 KR	22 QK3
23 QKB4	23 RQ5
24 QKB3	24 KPB1
25 KtQ2	25 RK5
26 KtKB4	26 QKB4
27 QQKt3ch	27 KR

* The "Exchange" forms an exceedingly pretty and interesting variety of odds, scarcely so heavy as the Pawn and two moves.

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28 QKB7	28 BQB4
29 KKtP2	29 QK4
30 KtQ3	30 QKKt6 (*c*)
31 KtKB4	31 RK7 (*d*)
32 Q×KKtPch	32 K×Q
33 KtR5ch	33 KKt3
34 R×KBPch	34 KKt4
35 Kt×Q	35 RK8ch
36 RB	36 RK6
37 RB5ch	37 KR5
38 KtoR2	Resigns

(*a*) Throughout this skirmish the play is more lively and daring than careful.

(*b*) Fearing an attack by Black's playing KtK4.

(*c*) The game is very interesting hereabouts. Black dare not take the B.

(*d*) At first sight this dashing move appears to win the game, as if Black take the R he is mated by Q×RP, and he is threatened with a mate at once by Q to R7.

XIX.

The first player gives the odds of the Q's Rook.

(M. Horwitz.)	(An Amateur.)
1 KP2	1 KP2
2 KBP2	2 P×P
3 KBQB4	3 QR5ch
4 KB	4 KKtP2
5 QKtB3	5 KRP1 (bad)
6 KB×BPch	6 K×B
7 KKtB3	7 Q to R 4 (or Kt 5)

8 KKtK5ch : and wins the Q.

XX.

Remove first player's QR.

(The Author.)	(Mr. ——.)
1 KP2	1 KP2
2 KBP2	2 P×P

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3 KKtB3	3 KKtP2
4 KBQB4	4 KKtP1
5 QKtB3	5 P×Kt
6 Cas	6 KBR3
7 Q×P	7 QKB3
8 QKtQ5 (*a*)	8 QQ5ch
9 KR	9 Q×KB
10 QP1	10 QQB3
11 QB×P	11 B×B
12 Q×B	12 KKtR3
13 QK5ch	Resigned

(*a*) The dashing style of attack on which this Muzio is played, was modelled by M'Donnell.

XXI.

Remove first player's Q R.

(THE AUTHOR.)	(AN AMATEUR.)
1 KP2	1 KP2
2 KBQB4	2 KKtB3
3 KKtB3	3 KKt×KP
4 QKtB3(*a*)	4 Kt×Kt
5 QP×Kt	5 KPon
6 Cas	6 P×Kt
7 RKch	7 KBK2
8 QBKt5	8 KBP1
9 QQ5	9 KRKB
10 QB×P	10 R×B(*b*)
11 QKKt8ch	11 RB
12 BKB7 Checkmate.	

(*a*) This is a novel move, and certainly has its advantages, the second player does wrong to change Kt's.

(*b*) If the K Kt P×B, the Q gives a mortal check at KR5.

XXII.

M. Legalle (the preceptor of Philidor) gives his Q R.

1 KP2	1 KP2
2 KBQB4	2 QP1

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3 KKtB3	3 QKtB3
4 QKtB3	4 QBKt5
5 KKt×KP	5 B×Q
6 B×KBPch	6 KtoK2
7 QKtQ5 Mates.	

XXIII.

Mr. C. Forth gives QR and first move.

White. (Mr. B.)	Black. (Mr. FORTH.)
1 KP2	1 KP2
2 KKtB3	2 QKtB3
3 QP2	3 P×P
4 KBQB4	4 KBch
5 QBP1	5 P×QBP
6 QKtP×P	6 BR4
7 Cas	7 KKtK2
8 KtKt5	8 QKtK4
9 BQKt3(*a*	9 KRP1
10 QBB4	10 P×Kt
11 B×Kt	11 KBP1
12 BQ4	12 KKtKt3
13 QKB3	13 QBP2
14 B×QBP(*b*)	14 QQB2
15 KKtP1	15 Q×B
16 KRK	16 KBQB2
17 KKt2	17 QKtP1
18 QKB5	18 KtKB5ch(*c*)
19 P×Kt	19 R×KPch
20 K×R	20 Q×RBPch
21 KtoR3	21 KB×P

And wins.

(*a*) Much better take KBPch, and recover piece by QKR5, but when you give a R, you don't expect correct play.

(*b*) He falls into the trap and must lose his B now.

(*c*) This combination is admirable and in the very best style of play.

The next two games were played between the Author and a Young Amateur, the former giving the odds of the Queen's Rook and Pawn and move.

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XXIV.

Remove Black's QR and KBP.

White.	Black.
1 KP2	1 QKtB3
2 KBQKt5	2 QKtK4
3 QP2	3 QKtKt3
4 KKtB3	4 QBP1
5 KBQ3	5 KP1
6 KP1	6 QKtK2
7 QBKt5	7 KKtP1
8 Cas KR	8 KBKt2
9 QB×Kt	9 Kt×B
10 QKtB3	10 Cas
11 KKtKt5	11 KRP1
12 KKtK4	12 QKt3
13 QKtK2 (*a*)	13 KKtB4
14 QBP1	14 KR2
15 KRP1	15 QQ
16 QQB2	16 QKR5
17 KKtQ6	17 QKtP1
18 Kt×Kt	18 KtP×Kt
19 QKtP2	19 QBKt2
20 QKtP1	20 KRKKt
21 KtP×P	21 QB×P
22 QRQKt	22 QB×KKtP
23 K×B	23 KB×KP dis ch
24 Kt covers (*b*)	24 KB×Kt
25 KtoB3 (*c*)	25 QKR4ch
26 KK3	26 BtoR5
27 KQ2	27 QKB6
28 QtoQ	28 QKB5ch
29 KK	29 PtoK4 (*d*)
30 BK2	30 RKt7
31 BKB3	31 QK6ch
32 QK2	32 Q×QBPch
33 QQ2	33 Q×KB
34 QRKt2	34 B×KBPch
35 R×B	35 RtoKt8ch
36 RtoKB	36 Q×Rch mate

(*a*) To support QP.

(*b*) If K go to B3, he is mated in 3.

(*c*) If P×B, Black would win his Q.

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(*d*) Black refrains from moving R off Kt's file, lest he should play Q to KKt4.

XXV.

Between the same players, at the same odds.

Black. (Mr. ——.)	White. (The Author.)
1 KP2	1 QKtB3
2 QP2	2 KP2
3 P×KP	3 QKt×P
4 QKR5ch	4 KtKKt3
5 QBKKt5	5 KKtB3
6 B×Kt	6 Q×B
7 QBP1	7 KBK2
8 QKtQ2	8 Cas
9 KBP1	9 QKtP1
10 QQ5ch	10 KtoR
11 Cas QR	11 KtK4 (*a*)
12 KBQB4	12 QBP1
13 QQ4	13 KBQB4

Black resigned, as his Q is lost.

(*a*) Played in anticipation of Black's next move. At such large odds you have to guess at his probable movements, and may make a hit accordingly.

XXVI.

Mr. Horwitz gives QR, QKt, and QRP, all of which are to be removed therefore from the board.

(Mr. H.)	(A Tyro.)
1 KP2	1 KP2
2 KBQB4	2 KBQB4
3 QP2	3 B×P
4 KKtB3	4 QKtB3
5 BQ5	5 KKtK2
6 KtKt5	6 Kt×B
7 P×Kt	7 KtK2
8 QKR5	8 KKtP1
9 KtK4	9 P×Q
10 KtB6ch	10 KtoB
11 QBR6 mate	

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XXVII.

Between the Author and a young player, the former giving the odd odds of his "Q in exchange for the other's KBP and 2 moves." Therefore remove Black's Q, and White's KBP from the board.

Black. (THE AUTHOR.)	White. (Mr. ——.)
1 QP2 and QBtoKB4	1 QP2
2 QKtB3	2 QKtB3
3 QRP1	3 QKt×P
4 Cas QR	4 QKtK3
5 QKt×QP	5 QKt×QB (*a*)
6 QKt×Kt	6 QBQ2
7 KP2	7 KKtB3
8 KP1	8 KtKt5
9 KP1	9 Kt×KBP
10 P×Bch	10 KtoB2
11 KBQB4ch	11 KtoB3
12 QKtQ5ch	12 KtoKt3
13 KKtB3	13 Kt×KR
14 KKtK5ch	14 KtoB4
15 KKtKB7	15 KttoKB7 (*b*)
16 RtoKB	16 Q×P
17 R×Kch	17 KtoK3 (*c*)

18 QKt×QBP double ch and mate.

(*a*) Seeing that if Black attempt to win Q by playing Kt to KB6ch, it will cost him R, Kt, and B.

(*b*) Thinking to get the R and Kt for his Q.

(*c*) If K go to Kt 3 or 5, Black will check with Kt at K5 and win Q. If K step to K5 the R mates.

XXVIII.

In this and the following little skirmish the Author gave the Q in odds to a beginner. So that White's Queen is to be removed.

White.	Black.
1 QP2	1 QP2
2 QBKB4	2 QKtB3
3 QKtB3	3 QKt×QP
4 Cas QR	4 KP2
5 QB×KP	5 QKtQB3

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6 R×QP	6 QBQ2
7 BKKt3	7 QKtQKt5
8 RK5ch	8 KBK2
9 KKtB3	9 QBB3
10 KKtKt5	10 KBP1
11 KKtK6	11 QQB
12 RK3	12 QKtQ4
13 QKt×Kt	13 QB×Kt
14 Kt×QBPch	14 KKB2
15 Kt×QB	15 KBP1 (*a*)
16 RQB3	16 QtoQ2
17 KP2	17 P×P
18 KBQB4	18 QtoQ (*b*)
19 KtKB4 d.ch	19 KtoKB
20 KttoK6ch	20 KtoK
21 Kt×KKtPch	21 KtoQ2
22 KBK6 mate	

(*a*) To make room for KKt to B3.

(*b*) Afraid of losing her, by the Kt attacking Q, and at same time discovering check from KB.

XXIX.

Remove first player's Queen.

Black. (THE AUTHOR.)	White. (AN AMATEUR.)
1 QP2	1 QP2
2 QBB4	2 KKtB3
3 KBP1	3 QBKB4
4 QKtB3	4 QKtB3
5 KRP2 (*a*)	5 QKt×QP
6 Castles QR	6 QKt×QBP
7 KP2	7 QKt to its 5
8 P×QB	8 KP1
9 QRP1	9 QKtQB3
10 P×P	10 P×P
11 KKtP2	11 KRP1
12 KBQKt5	12 QRP1
13 KBQ3	13 KBQB4
14 KBKKt6ch	14 KK2
15 KKtK2	15 QtoKBsquare

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16 KRtoK	16 PtoQ5
17 KKttoKKt3 (*b*)	17 KKt×KKtP
18 KKtKB5ch	18 KKB3
19 KBKR5	19 QP×QKt
20 P×KKt	20 P×QKtPch
21 KtoKt	21 P×KKt
22 PtoKKt5ch	22 RP×P
23 RP×P checkmate.	

(*a*) Threatening to win a piece if QB×QBP: and leaving QP for a bait.

(*b*) Threatening mate, if his P take the QKt.

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CHAPTER VI.

CLOSING POSITIONS.

Introductory Observations.—The annexed collection of chess problems, or "critical situations," will, it is hoped, prove a very valuable help to the young student of Chess. Our series consists not of unnatural, nor unlikely positions, arranged so as to present à puzzling and *recherche* checkmate, but of a gathering of End Games which have occurred in actual play. The following course of positions is therefore not open to those objections which are often too justly entertained against the study of published Chess problems. The Endings of Games, which we here commend to the study of young amateurs, are all of a kind the most likely to prove highly serviceable in play. Some amateurs, we know, altogether decry Chess problems, and will even maintain that the study of them is nothing less than pernicious, as tending to mislead one in play, and injure one's practice by creating delusive fancies. This opinion, however, although not quite groundless, is decidedly erroneous.

It is indeed the case with some players, that, having devoted themselves too much to the contriving, manufacturing, and solving of curious checkmates, they are overburdened with fancies in actual play, and are continually looking for something which is not on the board. But this is owing to their having been too exclusive; the amount of their problem-poring having been quite disproportioned to the amount of their sound play.

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A sufficient study of critical situations is of very great service to a player, and the more natural these situations are, the more valuable their knowledge becomes. We are not here speaking of the commoner sorts of "Ends of Games," which are treated of in every work on the game, but of such positions as are liable to arise when the board is pretty full, towards the close of an attack. It is at such period as this, that the knowledge of "Critical Situations" becomes invaluable, by suggesting some judicious sacrifice, or some winning *coup*, which shall consummate the assault immediately. This, then, constitutes the grand use of the study of closing situations—the elucidation of the latent resources and powers of particular positions.

We cannot but caution the young player against a tendency which much problem study may be apt to induce—the too often expecting to meet with "problems" in actual play. Whilst justly prepared to derive hence great improvement in his style of play, and much increase in his knowledge of position, the student must be on his guard against hastily concluding that he has forced mate before him in play, because he sees some resemblance in the situation to a problem which he may recollect. This delusion is very apt indeed to cost young players many a game.

Great problematists are frequently comparatively weak in play. It is true that they may possess the glance of a lynx in particular positions, and be able to detect an ingenious mate of several moves deep with a wonderful quickness, yet this is a very different thing from ordinary play.

In the study of the following situations, the young player is strongly advised, after making himself quite certain that he has arranged the pieces correctly, to solve the problem by inspection alone, without allowing himself to touch one of the men, until quite satisfied that he has discovered the solution.

ENDS OF GAMES.

I. *White.* K at KKt, Q at KB4, Rs at KB and QR, B at Q2, Kts at KR4 and Q, Ps at KR2, KKt2, K4, Q3, QB2, QKt2 and 3.

Black. K at KR2, Q at Q, Rs at KB and QR, B at QB4, Kts at KKt and Q2, Ps at KR3, KKt2, KB2, Q5, QB3, QKt2, and QR2.

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This situation occurred between Messrs. Perigal and Cochrane. Black now played KKtP2, whereupon White mated him in 3 moves.

II. *White.* K at KR2, Q at K2, Rs at KB and Q; B at K3, Kt at QB6, Ps at KR3, KKt2, and K4.

Black. K at K, Q at KR5, R at KKt6, B at KB7, Kt at K2, Ps at KR2, K4, and QB2.

Black had to move and gave mate in 3 moves.

III. *White.* K at QR3, Q at QB5, R at KR8, B at KR5, Kt at KKt8, Ps at KB5, QB2, and QKt3.

Black. K at KKt2, Q at K7, R at K4, B at KB6, Ps at KKt4, Q4, QKt2, and QR4. White now checkmated in 3 moves.

IV. *Black.* K at KKt, Q at QKt3, Rs at QR and QR7, Kt at KKt3, Ps at KR3, KKt2, K3 and 4, QKt2 and 5.

White. K at QKt, Q at Q2, Rs at KR and Q, Kt at QB2, Ps at KR2, KKt2, KB3, K4, Q3, QB4, and QKt3. In this instuctive position, Black is to move, and force the game in 3 moves.

V. *Black.* K at KR2, R at QR7, Kt at Q6, Ps at QR5, KKt2 and 4, and KR3.

White. K at KKt3, R at QR5, Kt at QB7, Ps at QR3, QKt4, QB4, Q5, KB3, and KR3. This pretty position occurred in the St. George's club: Black mated in 3 moves.

VI. *White.* K at KR, Q at K6, R at Q, Kts at QKt and K4, Ps at KR2, KKt2, QKt2.

Black. K at KB, Q at QR5, Rs at home, Kts at home, B at K2, Ps at KR2, KKt2, QB3, QKt6. Here White, La Bourdonnais, had to play, and forced mate in three moves.

VII. *White.* K at KKt2, R at QR7, Kt at KKt, Ps at KR2, KKt3, QB4.

Black. K at K3, R at QR8, Ps at QR7, K6, KKt5, KR2. This curious ending occurred to Herr Brede. Black to move and obtain a win in 3 moves.

VIII. *White.* K at QKt8, P at QB7.

Black. K at QKt3, P at K7. Black having to play, wins in 3 moves.

IX. *White.* K at KKt, Q at KB3, R at K, B at KKt5, Ps at KR2 and KKt2.

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Black. K at KKt, Q at KB, R at KR, B at KKt2, Ps at QB3 and KR2. This very useful position is the end of a game between Mr. Lewis and an Amateur: White, Mr. L., having to play, mated by force in 4 moves.

X. *White.* K at QKt, Q at KR6, R at Q, Ps at KKt5, KB5 and 7, Q4, QKt2, QB2.

Black. K at QB2, Q at QKt5, R at QR, Ps at QKt6, QB3, and Q4. In this very improving lesson, Black had to move, and effected mate in 4.

Similar positions occur not unfrequently.

XI. *White.* K at Q6, Q at QR6, R at QR2, Kt at QKt4.

Black. K at QKt, Q at QB, Rs at KR2, and QKt2, Kt at QKt3, In this very pretty termination, White, Capt. Kennedy, gave checkmate in 4 moves.

XII. *Black.* K at K, Q at KR5. Rs at home, Bs at K3 and QKt3, Kts at KB4 and QB4, Ps at KR2, KKt2, KB2, Q4, QKt2, QR4.

White. K at K, Q at Q, Rs at KR, and QKt, Bs at K2, and QKt2, Kts at KR2, and QB3, Ps at KR3, KKt2, KB2, Q3, QB2, QKt5, QR4. Black to play and give mate in 4 moves.

XIII. *White.* K at QKt, R at Q2, Bs at KR5, and KB8, Kts at KB4, and KKt7, Ps at KR3, KKt2, QB2,

Black. K at KB3, Q at QR, Rs at QB, and QB5, B at QKt6. Ps at KR2, KB4, K4 and 5, QKt5, QR6. In this excellent and difficult study, White had to play, and announced mate in 4 moves.

XIV. *Black.* K at KKt, Rs at KKt5 and QKt7, Ps at KR3, KKt2, QKt4 and 5.

White. K at KR, Rs at QKt7 and QR7, Ps at KR5, and QKt3. Black had to move, and now took QKtP, and ultimately won; but had he instead played R to KKt4, in order to defend his own doubled P and win Black's KRP, Black would have drawn the game by force in 4 moves. This is highly instructive, and occurred in a game betwixt Horwitz and Harrwitz.

XV. *Black.* K at KKt, Q at KKt3, R at KB, Bs at QB and QB4, Kt at QB3, Ps at KR3, KKt2, KB4, Q4, QKt2, QR2.

White. K at Q3, Q at QKt3, Rs at home, Bs at K2 and Q2, Kts at

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QB3 and KR4, Ps at KR2, KKt2, K5, QKt2, QR3. Black, Mr. Staunton, having to play, announced mate in 4 moves.

XVI. *White.* K at KR, Q at Q5, Rs at KB and KB7, Kt at KB4, Ps at KR3, KKt2, QKt3.

Black. K at KKt, Q at QB7, Rs at Q and QB, B at K2, Ps at KR2, KKt2, K6, QR4. This elegant study is from a fine game by correspondence; White to play, and give mate in 5 moves.

XVII. *White.* K at QKt, Q at KKt6, Rs at K and KB7, B at K4, Ps at KKt2, Q3, QB3, QR2.

Black. K at KR, Q at KKt, R at QR3, Kt at QR4, Ps at KR3, KKt2, QKt2 and 7. White moves and forces mate in 5. This arose in a game between M'Donnell and La Bourdonnais.

XVIII. *White.* K at KKt2, R at K6, Kt at KKt3, Ps at KR3, QB3, QKt2, QR2.

Black. K at KR5, R at KR, B at KB, Ps at KR3, KKt5, QB4, QR3. This is very neat; White to play and mate in 5 moves.

XIX. *White.* K at KKt, Q at QB2, Rs at QR and QB, B at K3, Kt at KKt2, Ps at KKt3, KB2, QR2, QKt2 and 3.

Black. K at KKt, Q at Q2, Rs at KB and Q4, Bs at K2 and KB6, Ps at KR3, KKt2, KB2, K5, QKt2, QR3. This situation occurred to two accomplished London Players. White now played K to R2. And Black then mated him in 5 moves.

XX. *White.* K at K7, Q at QB3, B at KR4, Kt at KKt4, P at KR5.

Black. K at KKt, Rs at KB8 and QKt, Bs at QKt2 and KR3, Ps at KR2, KKt2 and 6, KB6, K7, Q4, QB4. This singularly beautiful and scientific End Game occurred to MM. Deschappelles and Bourdonnais. White, M.D., having now to play, mated by force in 5 moves.

XXI. *Black.* K at KB, Q at KR2, Rs at QKt4 and 5, Kt at Q6, Ps at QR2, QKt2 and QB3.

White. K at QR3, Q at K3, Rs at Q and KKt, Kts at KR4 and QB4, Ps at KR2, KB4, QB3, QKt2, QR2. This occurred to the Author. White plays and gives mate in 5.

XXII. *White.* K at KR, R at QKt7, B at QB6, Kt at QR7, P at QKt6.

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Black. K at QR, Q at KKt4, R at KR, Kt at KKt5, Ps at KR2 and KKt2. White, moving, can checkmate in 5 moves.

XXIII. *Black.* K at KKt2, Q at KR5, Ps at KKt6, KB2, Q5 and QB4.

White. K at KKt, Q at Q5, Ps at KKt2, Q3, QKt3, QR4. This position occurred to the Author, Black has to play, and can win in 5 moves.

XXIV. *Black.* K at KKt, Q at QB2, Rs at QB and QKt, B at K3, Kt at KB3, Ps at KR3, KKt2, KB2, Q3 and 4.

White. K at QKt2, Q at Q3, Rs at KR and Q, Bs at KB and KR4, Ps at KR2, KKt2, KB2, Q4, QKt3, QR2. Black, Mr. Buckle, here played QB to KB4; and had White taken the B with Q, Black would have forced mate in 5. A very useful position.

XXV. *White.* K at KKt, Q at Q, Rs at KB and QR, Bs at KKt2 and KR6, Kts at KKt5 and QR4, Ps at KR3, KKt4, Q3, QB4, QKt2 and QR2.

Black. K at KKt, Q at QKt3, Rs at KB2 and QR, Bs at KB5 and QB, Kts at KB3 and Q5, Ps at KKt3, K4, Q4, QB3, QKt2, QR2. This is the end of a game between Messrs. Slous and Harrwitz. Black is to play, and has a very pretty forced mate in 5 moves.

XXVI. *White.* K at KR, Q at KR6, R at QB6, Kt at KB, Ps at KR2, KKt3, QB4.

Black. K at KB2, Rs at K7 and Q, Kts at K5 and KB6, Ps at KKt5, KB4, QB4. Black had now to play, and forced mate in 6 moves. This situation occurred to the Author.

XXVII. *White.* K at KKt, Q at KR3, R at QKt6, B at Q2, Ps at KR2, KKt3, QR4.

Black. K at QR2, Q at KB6, R at KKt, Ps at KR2, Q4 and QB4. White has to move and effect checkmate in 6.

XXVIII. *Black.* K at KR, Q at KR4, Rs at KB and KB4, Kt at KB5. Ps at QKt3, QB2, Q3, K4, KKt2, KR2.

White. K at KR, Q at K3, Rs at K and KKt, Kt at K2, Ps at QR3, QKt2, QB2, Q3, KB2, and KR2. This is a serviceable, and not uncommon sort of position. The Black, La Bourdonnais, had to play, and gave mate by force in 6 moves. Good Study.

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XXIX. *White.* K at KKt, Q at KR5, Rs at K and QB, Kts at K5, and Q6, Ps at KR2, KKt2, KB2, QB6, QKt2.

Black. K at KB3, Q at QR3, Rs at KKt and QR, Kt at QKt, B at QB, Ps at QR5, KB4, KKt3 and 4. White to move, and mate in 6.

XXX. *White.* K at KKt, Q at KKt2, R at KB, B at QR3, Kts at KB3 and KR5, Ps at QR2, QB3, Q4, K5, KB6, KR6.

Black. K at KR, Q at QKt3, Rs at QR2 and KKt, Bs at QKt and QKt4, Kt at QR4, Ps at KR2, KKt3, KB2, Q4, QB5. White here played Kt to KR4, Black then took the other Kt with KKtP, and White then gave Mate in 6 moves.* This is a highly instructive train of play.

XXXI. *Black.* K at K2, Q at Q5, R at K4, B at Q2, P at KR2.

White. K at KKt, Q at QKt7, R at QKt8, Kt at KB2, Ps at KR3 and KKt2. This very pretty end game occurred to the Author. Black moves and mates in 6.

XXXII. *White.* K at KR, Q at K2, Rs at KB and QR8, Kts at KB5 and QKt5, Ps at KR2, KKt4, Q4, QB3.

Black. K at QB, Q at KKt3, Rs at K and KR, B at QKt, Kts at KR5 and QB5, Ps at KR2, KKt2, KB3, Q2 and 4, QKt2. Here White, Von Carnap, having to play, gave checkmate in 6 moves. This is highly instructive.

XXXIII. *White.* K at KR3, Q at KB7, R at Q8, Bs at K4 and QKt2, Kt at K5, P at KKt3.

Black. K at KR, Q at QKt6, R at KKt, Kts at KB3 and Q4, Ps at KKt3 and KR5. This is the ending of a "capped Pawn." White, Mr. H. J. A., now effected mate by force, with his P, in 6 moves.

XXXIV. *Black.* K at KB, Q at K7, R at Q6, B at QR4, Ps at KKt2, QB2, QKt2, QR2.

White K at QB, Q at QKt3, R at QR, Kt at QB4, Ps at QKt2 and QR2. White now took B with Kt, and Black forces mate in 6 moves. The *modus operandi* here is scientific.

XXXV. *White.* K at KR2, Q at Q, Rs at KB and QR, B at Q6, Kts at QKt, and KKt5, Ps at QR2, K5, KKt2, KR3.

Black. K at KKt, Q at QKt3, R at QR, B at QB, Kts at Q6, and

* Not counting two useless sacrifices which Black may make to delay it.

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QB3, Ps at KR2, KKt2, KB2, QKt2, QR2, Q5. White had now to move, and he can force the game in 6 moves. Overlooking this opportunity, he now played Q×Kt, and the game was ultimately drawn.

XXXVI. *Black.* K at K. Q at KB7, R at QR, Bs at KB4 and QB4, Kt at QB3, Ps at QB2, QKt2, K4, QR2.

White. K at QB4, Q at KKt7, R at QR, B at QB, Kt at QKt, Ps at QR2, QKt2, QB3, KB6. This useful position is from a game of Greco's. Black is to play and mate in 7 moves.

XXXVII. *White.* K at QR, Q at QR5, Rs at KR and QB4, B at K3, Kt at QB6, Ps at QR2, QKt2, Q5, KK3, KKt2, KR2.

Black. K at QKt2, Q at Q6, Rs at QB and KR, Bs at K2 and QR3, Kt at KKt, Ps at QR2, QB2, KB2, KKt2, KR2. This fine checkmate occurred in the St. George's Club, to Prof. Forbes; White having to play mates by force in 7 moves.

XXXVIII. *White.* K at KR, Q at KR6, R at K, Kt at KR3, Ps at KR2, KKt2, QB2, QKt2, QR2.

Black. K at KKt, Q at KB4, R at KB, Bs at QB4 and KB6, Ps at KKt3, Q3, QKt5, QR3. White now moved Kt to Kt5, whereupon Black mated him by force in 8 moves. This pretty termination occurred in a game between Messrs. Harrwitz and Medley.

XXXIX. *Black.* K at KR2, Rs at KR and K, Bs at QB4 and 7, Kt at QKt3, Ps at KR4, KKt2, QB2 and QR2.

White. K at KKt2, Rs at home, Bs at Q2 and QR6, Kt at QKt, Ps at KR3, KKt5, KB2, QKt2 and QR2. Black now played QB to K5ch; White covered with KBP, and then Black contrived to mate him in 8 moves. This neat finish to a Bishop's Gambit Game, was conducted by Mr. Stanley.

XL. *Black.* K at Q, Q at KKt 8, R at QR, Bs at QB and QB4, Kt at QB3, Ps at KB3, K4, Q2, QB2, QKt2, QR2.

White. K at K2, Q at KR8, R at QR, Bs at KR & QB, Kt at K4, Ps at KB2 & 5, Q2, QB2, QKt 2, QR2. This remarkably instructive position is the end of a lately contested King's Gambit. Black to move and force mate in 6 moves.

We conclude our series of End Games by presenting the student

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with several closing "Critical Positions" wherein one party wins by certain brilliant or scientific moves, which decide the game, although mate may not exactly be forced in a visible and limited number of moves. Where the solutions, or workings, of the following situations are not given along with the positions, we have left the problems unsolved, as exercises for the patience and penetration of the amateur.

1. *White.* K at QKt2, Ps at KB4, and KR4.

Black. K at Q4, Ps at QR7, QKt3, KB2.

In this pretty situation, the player who moves first, whether Black or White, wins.

2. *Black.* K at QB2, Rs at QKt and QKt3, B at K6, Ps at KR5, KB3 and 5, Q4, QR2.

White. K at Q3, R at QKt4, Bs at KR6 and QKt5, Ps at KR2, KKt4, KB3, QB3, QKt7, QR6. This instructive and curious end-game arose between Messrs. Staunton and Cochrane. Black had to play, and the game was continued thus. 1. QR to KR—KKtP1, 2. P×P*—QB to KKt7, 3. QR to Q—QB to K5ch, 4. QR to Q3—KB to QB6, and wins. White's last move is a beautiful stroke of play, and leaves Black helpless.

3 *White.* K at QB6, Kt at Q3, P at QR3.

Black. K at QR4, Ps at KKt6, QKt4, QR5. Here white moves and has a pretty forced mate in 3.

4. *White.* K at KB6, R at KKt2, Kt at QB2.

Black. K at KB, R at QB4. In many positions the R and Kt, or R and B, will win against R alone. In the above position White, having to play, wins by force in 6 moves.

5. *White.* K at QR, Q at QB7, B at QR7, Ps at QB2, QKt2 and 3.

Black. K at QR, Q at K7, P at QR3. Black had to play and the game proceeded thus—Q to KB8ch—K to R2, Q to QKt4—B to QKt6,† Q to QR4ch—B×Q and Black is stalemated. If White had not

* Mr. Staunton observes he should have played here R to KKt.

† Threatening mate at R7, but he should have changed Qs and won with his Ps, by ch at Kt8.

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taken Q with B, Black would equally draw the game by perpetual check, at B8 and R4. This occurred to the author.

6. *White.* K at KB, R at KB7, Ps at KB4, KKt4 and KR5.

Black. K at KR3, R at QB6, P at KKt2. This improving study for young players occurred also to the author, and will shew the tyro what care is often necessary to preserve an apparently most easy win. The game went on as follows, White having to play, 1 R to KB8—K to R2, 2 KKtP1—P1, 3 R to KB7ch—K to R, 4 RP×P—R to QR6, 5 P to Kt7ch—K to R2, 6 P to Kt6ch—K to Kt, 7 P to KB5—R to KB6ch, 8 K to Kt2—R to KKt6ch and now Black R gives perpetual ch on the 6th line, and if White take R, the game is drawn by Stalemate. The learner will observe that White did wrong at his 5th and 6th moves; after the latter he could not prevent a draw.

7. *Black.* K at KR, Q at KKt6, Rs at KB and K, B at KB8, Ps at KR2, KKt2, QB3, QR4.

White. K at KR, Q at Q6, Rs at Q2 and 7, B at QR2, Ps at KR3, KKt2, KB4, K4, QB3, QKt3. Black having to play the game proceeded thus, R×KBP—K to Kt (best), B×KKtP—R×B, and now Black, Mr. Staunton, gave mate in 7 moves. This instructive finish occurred between Messrs. Staunton and Tuckett.

8. *White.* K at QB, Rs at Q6 and KKt5, Kt at K3, Ps at KR4, QKt2, QR2.

Black. K at KR3, Rs at KR and KB, Kts at K3 and QB2, Ps at KKt5, KB2, QKt2, QB3, QR2. In this fine end-game, White, M. St. Amant, had to play, and mated, *forcement*, in 4 moves.

9. *White.* K at KB4, R at KR6, P at QR5.

Black. K at K2, R at K8, Ps at KB4 and K5. This pretty position we have extracted from Messrs Horwitz and Kling's admirable volume of "Chess Studies." White moves and wins.

10. *White.* K at QB8, B at QKt8, P at QKt7.

Black. K at QR3, B at Q5. In this instructive situation, from the same source as our last, White wins. It is always well worth the student's while, thoroughly to master positions like the foregoing.

THE SOLUTIONS TO THE XL. END GAMES.

In giving the solutions to our course of End Games, we have only

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thought it necessary to furnish the moves of the first player, or winning party; the moves on the other side being for the most part forced. Where, however, any *difficulty* might arise from the second player having a variety or choice of play at command, we have given his *best* moves in brackets.

I. 1 Q×KBPch. 2 R×Rch. 3 KtKt6m.

II. 1 R×RPch. 2 QKt6ch.Q×RPm.

III. 1 QB8ch. 2 PtoKB6.KtR6m.

IV. 1 QQ5. 2 QRR8ch. 3 KRR7m.

V. 1 KtKB5. 2 PtoKKt3. 3 RKKt7m.

VI. 1 RQ8ch. 2 KtQ6. 3 QK8m.

VII. 1 RQ8. 2 RQ3. 3 wins R, or Q's his P.

VIII. 1 P queens. 2 QtoK2. 3 mates, or wins Q.

IX. 1 QQKt3ch. 2 Rchs. 3 QBR6. 4 R×Bm.

X. 1 RR8ch. 2 QQR5ch. 3 P×Pch. 4 Pqs,m.

XI. 1 QR8ch. 2 KtR6ch. 3 KtB7ch. 4 Rms.

XII. 1 Q×KBPch*. 2 QKt×QPd.ch. 3 KKtR5ch. 4 BB7.

XIII. 1 RQ6ch. 2 PtoKKt3. 3 KtoR. 4 KRP1m.

XIV. 1 RKt8ch. 2 RKR8ch. 3 RR8ch. 4 RKR8ch.stale.

XV. 1 KBP1d.ch. 2 QBB4ch. 3 QB×Ktch. 4 KBQ5m.

XVI. 1 RKB8d ch. 2 KtKt6d ch. 3 RKB8ch. 4 QK6ch. 5 Qms.

XVII. 1 RKB8. 2 R×Qch. 3 RKR8ch. 4 B×R. 5 RK8m.

XVIII. 1 RKKt6(P×Pch). 2 KB3(PR7). 3 RKt4. 4 KttoKR. 5 KtKB2m.

XIX. 1 QRKR4ch(KtKR4best). 2 R×Ktch. 3 KBQ 3 ch. 4 QKR6. 5 Qm.

XX. 1 Kt×Bch(P×Kt†). 2 QR8ch. 3 KtoB7(3Rch). 4 K×R 5 BB6m.

XXI. 1 RR5ch. 2 Kt×KtPch. 3 QB7ch. 4 Q×Ktch. 5 Qm.

XXII. 1 R×KtPch. 2 RQKt7ch. 3 R×RPch. 4 R×Rch.R×Qm.

XXIII. 1 QKB5(QKB3). 2 QQB8ch(QKB). 3 QK6ch. 4 QKR3ch 5 QKR7m.

* If White do not take Q, he is equally mated in 4.

† If (K to R) 2 KtB7ch. 3 Q×KtHch. 4 BB6ch. 5 KtR6m.

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XXIV. 1 QQB6ch. 2 QR×KtPch. 3 Q×KtPch. 4 RQRch. 5 R×Bm.

XXV. 1 KtK7d.ch. 2 QKt8ch. 3 KtKt6ch. 4 KtKd5ch. 5 KtKB7m

XXVI. 1 KtKB7ch. 2 KtR6dch. 8 R×RPch. 4 RQ8ch. 5 R×Ktch. 6 RKt8m.

XXVII. 1 QQ7ch. 2 BR5. 3 QQB6. 4 BKt6. 5 B×P. 6 QKt5m.

XXVIII. 1 Q×RP. 2 RKR4. 3 RKR6. 4 KRP2 5 KtK3. 6 QRKB3m. The student of these higher problems will not require the use of the word 'check' in the solutions.

XXIX. 1 KtK8. 2 Q×KtP(KK2). 3 KtQ7(KQ.) 4 QBP1(K×Kt). 5 Q×R. 6 KRQm.

XXX. 1 QKt7. 2 RP×R. 3 KtKB5(RP1). 4 Kt×P. 5 Pqns,ch. 6 QKt7m.

XXXI. 1 RK8. 2 QKB5. 3 Q×Kt. 4 BQB3(RQKt2). 5 Q×R (QK2ch). 6 Q×Qm.

XXXII. 1 Q×Kt. 2 KKtQ6. 3 R×B. 4 KRK(KtoB). 5 R×R. 6 R×Qm.

XXXIII. 1 Q×R. 2 Kt×Pdch. 3 KtR8. 4 KtB7. 5 R×Kt. 6 P1m.

XXXIV 1 QK8. 2 RQ7. 3 RK8(KB4). 4 QK5(KKt5). 5 QRP1. 6 QQ5m.

XXXV. 1 QKR5(QBB4). 2 Q×BP. 3 Q×B(KKtP1). 4 QKB6. 5 QB7. 6 Q×RPm.

XXXVI. 1 KtQR4. 2 BQ2(K×Kt). 3 QKtP1. 4 QK7. 5 QK5. 6 BQB. 7 QBP1.

XXXVII. 1 Q×B. 2 RQR4. 3 RR5. 4 KRQB(QB7). 5 KtK5 6 BQ2. 7 KtQB6m.

XXXVIII. 1 B×KKtP. 2 QB7(KtoR). 3 Q×R. 4 QB7. 5 RKB6. 6 Q×Kt. 7 BB7. 8 QB4m.

XXXIX. 1 QBK5(KBP1). 2 QB×P(K×B). 3 KRKB(KKt3).* 4 KRP1(K×P). 5 KBK7(KKt4). 6 QRK5(Bint). 7 R×B. 8 KtP1m.

XL. 1 QKtQ5(KK3). 2 QK8(KQ3). 3 QK7. 4 KBQKt5. 5 QQKt4. 6 KtK7m.

* If he go down with K, R to 7th would soon despatch him.

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APPENDIX.

IMPROVEMENT IN CHESS NOTATION.

THE chess notation in use throughout England, although more easily understood, and more expressive, than any other, is not nearly so concise as that adopted by the continental chess-players.

The improvement here attempted on the English method of notation, consists not in an alteration of the system, but in an amendment of our unnecessarily cumbersome symbols. The plan which we propose, for the more ready recording of games and positions, consists of the employment of a single letter, as the representative of each piece; whereby, it appears to us that the faultiness of our notation may be altogether removed, without the least diminution of its distinctness.

The following table exhibits our proposed abbreviations, and the reasons for the choice of representative letters therein made. (In this table the reader will see that we advocate also those abbreviations already adopted by Mr. Walker, in his chess works. Some of the commonly used contractions, such as K, and Q, for King and Queen, and P for Pawn, of course cannot be shortened nor improved.)

Piece.	*Proposed contracted Sign.*	
King	K	
Queen	Q	
King's Bishop	A	(Archbishop)
King's Knight	C	(Cavalier)
King's Rook	R	
Queen's Bishop	B	

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Queen's Knight	H	(Horseman)
Queen's Rook	T	(Tower)
Check	'	
Double check	"	
Castles with KR	R	(Rooks)
Castles with QR	T	(Towers)
Checkmate	M	
Stalemate	S	
Takes	×	
Pawn	P	

By thus adjusting the characters, the reader will perceive that we avoid the incessant use of two letters, and render the liability to the mistaking of two similar pieces considerably less. The words "to" and "at" are of course unrequisite. Thus, instead of KBto QB4, we shall have AB4; for QKt takes QRch, we have H×T; for KKt takes KR double check, C×R"; for QKtPchecks, HP', &c.

As specimens of our abbreviated notation, we append an interesting game, played a short time ago, by correspondence; and a very instructive end-game which occurred not very long since in the St. George's Chess Club.

Game played by Correspondence.

(Wing Gambit Attack.)

(An Amateur.)	(The Author.)
1 KP2	1 KP2
2 AB4	2 AB4
3 HP2	3 A×HP
4 BP1	4 AB4
5 CA3	5 QP1
6 QP2	6 P×P
7 P×P	7 AH3
8 QH3	8 QK2
9 R	9 BC5
10 HQ2	10 HB3
11 AH5	11 BQ2

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12 A×H	12 B×A
13 QP1	13 BQ2
14 TP2	14 CA3
15 KP1	15 P×P
16 BT3	16 AB4
17 TK	17 T
18 T×P	18 QA
19 B×A	19 Q×B
20 RH	20 HP1
21 TP1	21 Q×TP
22 QP1	22 QT5
23 QB3	23 QB3
24 QT3	24 P×P
25 RB	25 P×T
26 C×P	26 Q×R'
27 Q×Q'	27 KH(*a*)
28 C×AP	28 TB
29 QT3	29 RK
30 RP1	30 RK7
31 QA3	31 RK8'
32 KR2	32 TB8
33 CK6	33 BB3
34 QA5	34 BQ2
35 QA3	35 BB3
36 QA5	36 BQ2

And the game was presently given up as a draw, each player persisting in the same two moves.

(*a*) Moving KtoH2 would lose the exchange; towards the close of the game the positions have become very interesting, and full of "play." We may observe that if at move 7, the second player had checked with A, his opponent would have played KtoA, with a very fine game.

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Instructive End Game.

Black.	White.
K B	K C
Q B6	Q Q
R C	R A
T Q	T T
H Q5	C A3
Ps R3. A2 and 4. K4. B2. H2. T2.	Ps R3. C2. A2. Q3. B2. H4. T3.

Black had now to play and the game proceeded thus :—

19 QB3	19 KR2
20 R×CP'	20 K×R
21 TC'	21 KR
22 H×C	22 BP2
23 TC7*	23 K×T
24 HR5"	24 KC3
25 QC7'	25 K×H
26 QC4 mate.	

* A most beautiful *coup*.

THE END.

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